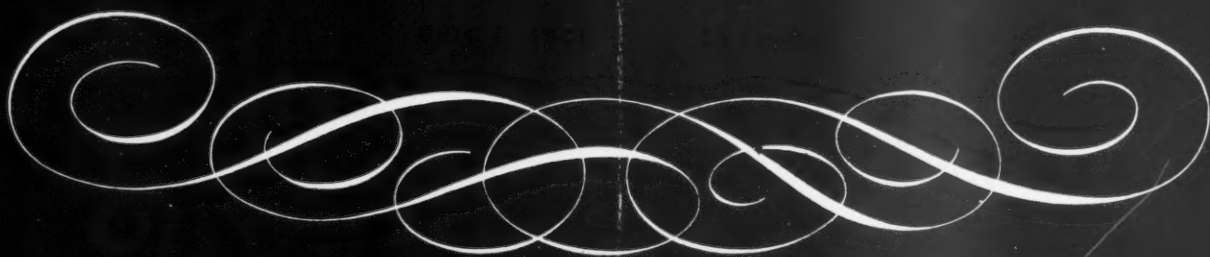


Art Digest





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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Owners, Not Lovers

EVEN with industrial prosperity under the impetus of war approaching the glamour year of 1929, the economics of living remains with us as the chief question confronting contemporary American art. Why do Americans not love art well enough to live with it?

A while back I was one of three jurors who selected 36 paintings for a very attractive exhibition at the Decorator's Club in New York, a theme show woven around the idea of art in the home. The crowds came, almost \$900 was collected in admissions on opening day (for Greek relief), and every critic in New York gave the show favorable comment. Net result: one painting sold.

Why? None of us can be sure, but the following two "letters to the editor" are meaty enough to provide the basis for a valuable discussion.

Ernest Davenport of Kenmore, New York, feels that the artists are not equipped for the job they essay. Writes Mr. Davenport: "It was most gratifying to read your article on advertising art, and praise for the Art Director's Club. In another article on art in the home you said that American art must find steady encouragement through ownership in the homes of American people, largely those of the so-called upper middle class.

"I should like the privilege of combining these two articles on what some people might consider as two opposite phases of art, in order to arrive at what seems to me to be the answer to some painters.

"The first requisite to being a top flight art director, graphic artist or industrial designer is to be fully equipped for the job. I believe we have the best creative design minds in the world in this field. Now who pays for this art? In most cases that same upper middle class of which you speak, and the designers in turn give it right back to the average American in the form of books, magazines and other articles that enter his home.

"Sixty per cent of the paintings being produced today are hardly worth the canvas they are painted on and until the painters realize that, and really equip themselves for the job that they hope to do, the vast majority of that same upper middle class will certainly not buy their pictures."

William H. Clapp, director of the Oakland Museum, believes that our present system of artistic encouragement has been at fault. Under its misguided wing the amateur has been encouraged to liquidate the professional.

"The director of the Metropolitan has said that not more than 150 artists in the United States are making as much as \$2,000 per year from the painting of easel pictures," writes Mr. Clapp.

"Why is this? Is it due to lack of demand? Evidently. But is this lack of demand due to failure on the part of the artist or to lack of public interest?

"Art museums have, seemingly, assumed that this state of affairs is due to lack on the part of the public and have endeavored to correct the lack by lectures, educational exhibitions, etc. This attempt has been going on for a genera-

tion and with each year the average income of the artist has decreased. Evidently the cure has not been successful. And when capable artists cannot earn \$2,000 per year one is justified in saying that under our present methods of 'encouragement' the professional artist has disappeared and that easel painting has become a genteel avocation of amateurs.

"This is an indictment of those who control the administration of art affairs, the art museums and the art associations. And being a painter whose career of 23 years as art gallery director almost coincides with the period during which the painters of easel pictures have fallen from comparative affluence to poverty, I am naturally interested in the cause and possible cure of this state of affairs.

"In common with most others having to do with art, I have heard and read attempted explanations, but none has seemed entirely satisfactory. Perhaps if a great number of explanations and suggestions were collected and studied it might be possible to make satisfactory diagnosis of the artist's complaint, and perhaps among the suggestions find a cure. I hope that those of your readers who have definite ideas upon the cause and cure of the artist's bad condition will let me know of them."

One of the main planks in the DIGEST's platform for existence is the encouragement of home consumption of original art. It is only when art "lovers" become art owners that the American School will come into full fruition. To this end the DIGEST consistently reports art sales each fortnight, and devotes much space to showing art in home settings, either in museum or gallery exhibitions. For example, in this issue appear two stories on the art in the home theme—the Midtown Galleries' experiment on page 11, and Ferargil's Pahlmann show on page 23.

Personally, I think Mr. Davenport has come close to the core of the trouble. Freedom and a desire to express one's self does not carry with it public obligation for support.

Peggy Rehn

ONE of the most discriminating tastes and shrewdest judges of contemporary American art passed from the New York art scene with the untimely death of Mrs. Frank K. M. Rehn. Vice-president and treasurer of the art galleries directed by her husband, Mrs. Rehn was a vital and inspiring factor in Rehn's rise to nation-wide fame as a treasure house of sound, progressive American art.

Peggy Wrenn, who was born and educated in Holyoke, Mass., married Frank Rehn, son of the noted American painter, in 1917, one year before he established his first gallery (at 6 West 50th Street). Previously he had painted, worked as art critic of the old New York *Evening Mail* and served as manager of the Milch Galleries. Mr. Rehn opened his own gallery just one month before the Armistice in 1918, and scored such a success that five years later he moved to the present quarters at 683 Fifth Avenue, where his "stable" now includes some of the most famous living American artists. During all those years of hard work and trained aesthetic judgment, Mrs. Rehn was at her husband's side, fondly called by him "my right hand." They went up the ladder together.

Mrs. Rehn's death was as sudden as it was tragic. The end came from a heart attack. In the morning she felt in excellent health, went for a walk, called her husband at the galleries; at noon she suffered a series of sharp pains and called a doctor; at 7 o'clock that evening she passed away in her husband's arms. Devoted from youth to the cause of American art and an active worker in spreading its appreciation, Peggy Rehn leaves behind a multitude of friends. It is hard to lose one who made so much of the brief span of life that fate accorded.



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THE READERS COMMENT

It Was a Worthy Cause

SIR: Thank you greatly for the wonderful job that you did for us with our opening. We heard about the DIGEST from New York before any copies arrived here and, naturally, we were very pleased and at the same time curious. The actual magazine was beyond my greatest hopes. You have helped launch this new undertaking tremendously.

—DONALD J. BEAR, Director,
Santa Barbara Museum.

The Santa Barbara Opening

SIR: For those of us who are also directors of museums in California, and almost every art museum of the State was represented by its director, the opening of the Santa Barbara Museum was an encouraging occasion. We saw public, art interest, powerful sponsors and able director bringing to realization a long cherished aim of the community, reaffirming cultural values. For it was an occasion also to welcome most heartily to our group another active institution working for art on the Pacific rim, strengthening by just so much our line of museums which co-operate so closely to serve our communities.

We welcome, too, in Donald Bear a colleague whom we already know as a resourceful leader and a valiant worker in the cause we all serve.

—GRACE L. MCCANN MORLEY, Director,
San Francisco Museum.

Praise for Santa Barbara

SIR: The various articles and photographs on the Santa Barbara Museum are extremely interesting. I had the good fortune to attend the opening, which was a most successful affair. The exhibition is very distinguished and the future of the museum looks very bright.

—THOMAS C. HOWE, JR., Director, California Palace of Legion of Honor.

Bouquet for Bear

SIR: Congratulations on the Santa Barbara Museum number and Donald Bear's outline of U. S. art history. This country certainly has a great heritage, one to be justly proud of.

—CARL SCHAEFER,
Norwich, Vermont.

Against Entry Fees

SIR: Looking over the Readers Comment for the May 1 issue, I heartily agree with George Cole in his protest against entry fees for exhibitions. It is discouraging to pay a fee and then have works rejected, but the real painter will not let either this or the current vogue for "vague wanderings," to quote from another letter, get him down long.

—LENA HOTCHKISS O'HARA,
New Hartford, N. Y.

Out of the Arena

SIR: Since I came to Ipswich last September, the DIGEST has been my one link with the life that is life for us. I have just received the issue of April 15. There is not a single reproduction in it in any way connected with this second World War. Here's a subject for argument. Personally, I'm glad to get out of the arena of destruction into the world of culture, so thanks for helping me to do so!

—ULRIC NISBET, Herbert Road,
Ipswich, England.

Helen Boswell; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

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The Head of Cyrus Brought to Queen Tomyris: RUBENS (1622/23)

Boston Museum Acquires Historically Significant Rubens Canvas

A SIGNIFICANT Rubens canvas, *The Head of Cyrus Brought to Queen Tomyris*, until recently owned by the Earl of Harewood, brother-in-law of King George VI, has crossed the Atlantic and is now owned by the Boston Museum. A large work, 80 by 141 inches, the canvas arrived partially veiled by layers of dark varnish which, when removed, revealed the almost perfect preservation of the artist's brilliant color.

Charles C. Cunningham, Boston's assistant curator of paintings, points out in the museum's current *Bulletin*, that with one exception the Rubens scholars attribute this work to the hand of the master himself. "The painting," Cunningham writes further, "is so superb in the organization of color and so brilliant in handling that it seems to bear the imprint of Rubens' own brush fairly consistently throughout. . . . It has been engraved on seven different occasions, and drawings for the painting and after it, as well as copies of it, are very numerous."

The new Boston canvas pictures a scene taken from Herodotus in which Tomyris, Queen of the Massegetae, orders the decapitated head of the aggressor king, Cyrus of the Persians, dipped in blood to fulfill her previous

threat that if he did not cease his wars of aggression she would give him his "fill of blood."

The work is placed at about 1622 or 1623, dates which are reasonably accurate, being based on the fact that the two boys at the left are Rubens' sons Albert and Nicholas, born, respectively, in 1614 and 1618. Another clue, apart from stylistic considerations, is furnished by the small dog, held by a lady at the left, which appears also in Rubens' *Marie de' Medici* series owned by the Louvre and painted between 1621 and 1625.

The painting's history, unusually complete, begins 30 years after its comple-

tion when it was owned by Queen Christina of Sweden. From her it passed successively to an Italian and a French family, entering, in 1793, the collection of Lord Darnley, in whose family it remained until 20 years ago when the Earl of Harewood purchased it.

Rubens called upon his flair for drama in orchestrating his figures, using their weight and mass with telling effect. There is a lush feeling of the theatrical too, in the opulent costumes. Textures are rendered with a flourish.

"The composition of the Museum's picture," Cunningham writes, "is off-center, but is deftly balanced by the weightier grouping of figures at the right, and by a skillful arrangement of the color harmonies. . . . The drawing and color are a delight to the eye, and the freshness of execution and the sheer handling of paint is hard to equal anywhere. . . . Everywhere the magnitude and sumptuousness of the whole conception make themselves felt. In this respect Rubens has paralleled Paolo Veronese, for although the picture lacks the emotional content of a Titian, and probably fortunately so in this case, it has the rich monumentality of the great Venetian paintings of the 16th century."

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Winter Landscape: COURBET

Americans and French Mingle in Lively Show

IN A SHOW characterized by Howard Devree of the *Times* as "one of the most rewarding of the current gallery attractions," the Kraushaar Galleries are exhibiting, until July 18, a group of canvases by French and American artists.

Dominating the show are Courbet's *Winter Landscape*, described by Carlyle Burrows of the *Herald-Tribune* as a "somber, profoundly realized canvas in which the ground forms and trees take on a characteristic, earthy opulence," and Redon's *Peonies*, "painted in slight but ever so subtle reds and browns, in the strikingly individual manner of this painter."

Accompanying these works in the French section are Derain's *The Blue Coat*, a fine figure piece of his middle period, Segonzac's vigorous *Bridge at Joinville*, a colorful market scene by Pissarro, an excellent figure study by Modigliani, a Monet landscape and a Jongkind described by Devree as "beautiful, luminous . . . a joy."

The Americans, wrote Burrows, "hold up well in this company because in several instances they possess the same vitality. The *Shoppers* of Guy Pene du Bois, for example, present a piquant characterization of familiar fashionable types." Adding body to this division of the show are *Winter Landscape* by Russell Cowles, an early Sloan street scene, *Flowers* by Esther Williams and a landscape by Schnakenberg.

Two artists new to the Kraushaar group are Andrée Ruellan, with an excellently composed, splendidly lighted *Washington Square*, and Vaughn Flannery, with a racing scene described by Devree in the *Times* as "galvanic." Both

artists formerly exhibited at the Walker Galleries which closed this year with the season.

Murals on Wallpaper

Under the direction of Hildreth Meiere a group of artists are completing murals destined for the new Navy YMCA at Norfolk, Va., when it opens this month. Based on themes from naval history, the murals are revolutionary in that they are being painted on wallpaper, thus greatly reducing shipping and installation costs. Working with Miss Meiere are Rachel Richardson, Edmund Archer, Charles Gilbert, Domenico Martelitto, Albert Radoczy, Albert Pels and Lewis Ross.

"We're doing these murals at cost and on our own time," Miss Meiere explained to a *Herald Tribune* reporter. "It is our part in aiding American service men. We think the murals will lighten some of their time when off duty."

Flying Mural for Airport

The Marine Terminal Building at the New York Municipal Airport, landing place of the famous world-circling Clippers, will soon have as decoration a mural, *Flight*, by James Brooks of the WPA Art Project.

Beginning his continuous, circular mural with depictions of man's early brooding desire to fly, Brooks carries his theme rapidly to the primitive flying machines with which, through a long span of history, man tried to conquer the air. One of these early experimentors in aerodynamics was Leonardo.

Where Are They Now?

"It is now just about a full year that I have been traveling. I am a curiosity even to myself." Thus, according to *Time*, did the noted French surrealist, André Masson, describe himself on his recent arrival in the United States. Only one of a long line of freedom-seeking artists, Masson, *Time's* notice continues, will shortly be followed by the sculptor Jacques Lipchitz, now en route.

In France awaiting papers and passage to America are Kandinsky, Hans Arp, Max Ernst and Marc Chagall. Two Expressionists, the German Max Beckmann and the Austrian Oskar Kokoschka, are working, respectively, in Amsterdam and in London, the latter reportedly seeking passage to the U. S. Still active in Unoccupied France are Raoul Dufy, Jean Lurçat and Henri Matisse, while in Paris, Picasso, Braque, Derain, Rouault, Vlaminck and Duchamp remain active, enjoying, *Time* reports, "special privileges, including an extra ration of coal."

The magazine's notice concludes: "Though Propaganda Minister Goebbels' chamber of Nazi culture still frowned officially on 'degenerate art,' German army officers were reported buying up all the French modern art they could lay hands on."

Hutson Honored

The J. B. Neumann Gallery, during July, is presenting a memorial exhibition of the work of Charles W. Hutson, New Orleans primitive who began painting at the age of 65. His work first became known to New Yorkers in 1931, when the artist was 91 years of age. He died in 1936.

The landscapes and symbolical figure pieces on view are all in a high keyed palette, with bright yellows and greens and clear blues predominating. Technique and construction are unschooled, the exhibits drawing their charm from the artist's boundless enthusiasm for the simple elements of landscape. Composition, often spirited, is built around the core of an innate sense of design. *The Lombardy Poplars* and *The Tent on the Bay* are prominent among the canvases.

Sculptors Guild Elects

The Sculptors Guild announces its officers elected to serve during the year 1941-42: Executive board—Cornelia Van A. Chapin, Richard Davis, Dorothea Greenbaum, Herbert Ferber, Chaim Gross, Robert Laurent, Hugo Robus, Louis Slobodkin and Anita Weschler; standing committees—Herbert Ferber, Berta Margoulies, Marion Walton, Warren Wheelock, Harold Cash, Alice Decker, Nathaniel Kaz, David Michnick, Minna Harkavy, Margaret Kane, Hugo Robus and Cesare Stea.

Valentine Gallery Moves

The Valentine Gallery, New York City, announces that it will reopen next October at a new address: 55 East 57th Street, quarters formerly occupied by the Brummer Gallery. The latter art firm, as reported in a previous issue of the *Digest*, is moving to a building of its own on East 58th Street.

Dale Art to Washington

THE LATEST LOAN to expand the collections at the National Gallery brings to Washington 22 canvases from the famous Chester Dale Collection. The canvases which Mr. and Mrs. Dale are loaning the Gallery cover, Director Finley announces, "the development of the French School during the entire 19th century from the classical period through the Impressionist and Post-Impressionist painters at the end of the century."

The pictures, which have just arrived in the nation's capital, will be installed during the summer and placed on exhibition early next autumn. The list of paintings included will at that time be made public.

"Through Mr. Dale's generosity," the announcement stated, "this profoundly significant school of painting, which has hitherto been lacking in the National Gallery, will be seen at Washington in superlative examples by most of the greatest painters of the period."

Old Lyme's Annual Show

Old Lyme, Connecticut, one of the many artists' colonies that flourish along the Atlantic Coast during the summer months, is the scene, until July 6, of the Lyme Art Association's 17th annual exhibition.

Watercolors, pastels, prints, drawings and sculpture by 38 member-artists and others working in the vicinity comprise the show. Thomas Nason, Eugene Higgins, Platt Hubbard, Bertram Breustle, Harry Hoffman and Frederick Sexton are on the hanging committee.

Hemispheric Ceramic Show

Next autumn the Syracuse Museum, collaborating with the International Business Machines Corporation, will sponsor the world's first exhibition of contemporary Western Hemisphere ceramics. Experts in each country will select the exhibits, which will be shown at Syracuse from Oct. 18 to Nov. 12. The show will mark the 10th anniversary of the museum's famous ceramic annuals.

Pelikan Takes New Post

Alfred G. Pelikan, director of the Milwaukee Art Institute, has resigned, effective Aug. 31, to become full time director of art in the Milwaukee Public Schools. Pelikan's successor has not yet been announced by the Institute's president, Dr. William M. White.

No Fee For Armed Forces

Swinging in with the current defense program, the Museum of Modern Art announces that its galleries and auditorium will be open free to all members of the United States armed forces. "This is being done," the Museum explains, "in response to the suggestion of the United Service Organization in its plans for entertainment of service men on leave in New York City."

U. S. Uniform as Ticket

The Art Institute of Chicago has joined the ranks of museums which admit wearers of U. S. service uniforms free of charge.

July 1, 1941



The Infanta Margareta: VELASQUEZ

Notable Velasquez Portrait for San Diego

VELASQUEZ's portrait of the Infanta Margareta, daughter of Spain's Philip IV, included in the Toledo Museum's recent Spanish show, has been added to the collections of the San Diego Museum in California. Acquired through Durlacher Brothers, New York, the work bears the indorsement of Dr. August L. Mayer, authority on Velasquez.

In announcing the acquisition, Direc-

tor Reginald Poland states that Velasquez's "extraordinary and characteristic technique is revealed in the subtlety and transparency of the flesh tones, the brilliance of the brushwork in the silver costume accented by the liveliness of the silvery blond hair. The directness and intimacy of this superbly handled oil sketch give it an unusual place among the portraits by Velasquez."

Baltimore Reviews Century of Collecting

UNDER the title, "A Century of Baltimore Collecting," the Baltimore Museum has gathered together a host of paintings and prints that embrace a wide span of art history and, as the museum explains, "provide a fascinating and eloquent commentary on the changing tastes and convictions of three generations of Baltimoreans and Americans."

Earliest collector represented is Robert Gilmor, one of America's first art buyers. He combed Europe for works and commissioned Gilbert Stuart to paint the last Athenaeum portrait of Washington (1825), a canvas now on view at the museum. From this point the show is carried, through loans from local collections, back through the golden days of the Renaissance, the Lowlands' 17th century, Spain and France.

Concluding the show is an impressive group of French moderns loaned by Miss Etta Cone, who as a young woman lived with Gertrude Stein and knew intimately and bought the work of the

then unpublicized advanced moderns, and Mrs. Saidie A. May, civic-minded owner of a comprehensive collection. The Cone group of Matisse's is especially notable and one of the features of a century of Baltimore collecting.

The exhibition runs through Sept. 1.

Buckner Collection on View

During July and August the Milwaukee Art Institute is showing, in its entirety, the Samuel O. Buckner Collection, an important group of canvases given the Institute by President Emeritus Buckner. An active and generous patron during his long leadership of the Institute, Buckner collected works by most of the important contemporary Americans and by his gifts greatly expanded the museum's collections.

This special summer presentation is a tribute to Buckner's public spiritedness and his cultural leadership. Long a resident of Milwaukee, Buckner now lives in New York City.



Christ and the Woman of Samaria: VERONESE

Ducal-Owned Veronese Goes to St. Louis

LAST SEPTEMBER Paolo Veronese's large (40 by 52 inches) canvas, *Christ and the Woman of Samaria*, was brought to this country from England where it had once been in the collection of the late Duke of Marlborough at Blenheim Castle and more recently in the possession of his heir, Vicountess Christina Spencer-Churchill, cousin of England's Prime Minister. A rich and resplendent work, it entered the St. Louis Museum, becoming that institution's first Veronese example, through the agency of the Lilienfeld Galleries of New York.

Describing their new treasure, the Museum reports that "like no other picture in the collection, it gives an idea of the richness to which Renaissance decoration aspired. Combining an unrivalled and sophisticated color sense with a frankness and simplicity of statement, Veronese was quickly appreciated and easily understood in his day and has maintained an unwavering popularity for 400 years. Unconcerned with the subtle psychological complexities of Titian or the brilliant dramatics of Tintoretto, both of whom were rival contemporaries, Veronese painted sacred scenes as sumptuous pageantry, giving them a wordly bias that appealed to Venetian taste. His style of broad monumental forms and coloristic decoration strongly influenced baroque art and gave a consistent character to Venetian painting that lasted 200 years."

Accompanying the Veronese into the St. Louis Museum are six additional accessions, three of them by Americans: Karl Zerbe's *St. Philip's, Charleston*, an encaustic; Reginald Marsh's *Ten Shots Ten Cents*, a watercolor (both purchased through the Eliza McMillan Fund from the Museum's last American annual), and Arthur B. Davies' rhythmic, poetic *Day of Good Fortune*, donated by Mrs. Cornelius Bliss of New York.

The Museum described the Zerbe as gaining a "fresh and compelling emo-

tional impetus through a dramatic concept of color and light." The Marsh depicts the "pounding rhythm of hurrying humanity upon a crowded New York street. This is neither biting satire nor social propaganda." The Davies is an idyllic combination of clothed and nude figures against a forest background, all enlivened by a pronounced musical cadence.

Another "first" in the St. Louis list of acquisitions is Alessandro Magnasco's *The Castaways*, a turbulent canvas in which a line of figures strain against the forces of a violent sea and a storm-tossed sky. Brushstrokes are nervous, fleeting, eloquently expressing the vivid mood of the subject. Durlacher Brothers of New York made the sale.

St. Louis' other accessions are bronzes, one, Maillol's larger than life size *Venus*, acquired through the Brummer Gallery, and the other a large Chinese ritual vessel (Shang Dynasty) from C. T. Loo & Company.

Maillol's *Venus* is not conceived as a remote and aloof goddess, but rather as a mature young woman of deeply human character. Considered by authorities one of the highest achievements of Maillol's art and an important monument of modern sculpture, the *Venus*, the Museum reports, "is a work of the artist's maturity, having occupied him intermittently for 15 years, from 1918 to 1933." The present cast was made for the New York collector, John Atkinson Dunbar, after whose death it was acquired by the Brummer Gallery.

Cleveland Annual Nets \$7,400

The Cleveland Museum, whose large and exciting local annual was reported in the last issue of the *Digest*, has added another noteworthy chapter to the history of Cleveland's art buying. During the course of the annual, 666 displays by 136 artists were sold, netting local exhibitors a total of \$7,400.

Copley at His Best

AN OUTSTANDING pair of portraits, each 40 by 50 inches in size and painted by John Singleton Copley in 1769 at the height of his American period, have been presented to the Yale Art Gallery by that institution's Associates in Fine Arts. The sitters, Isaac Smith (1719-1787) and his wife, Elizabeth (1726-1786), were of the wealthy Colonial merchant class and are depicted by Copley in rich garments, seated, he at his desk and she at an open window through which is seen a wide stretch of land (see cover of this issue).

The portraits, which were included in the Metropolitan Museum's Colonial Portrait Exhibition in 1911, are sturdy examples of Copley's art. Detail is accurate but merged into an all-over unity of real power. The heads, seeming to exist in the round, are characterful depictions invested with the strength of the sitters' personalities.

Isaac Smith, one of the wealthiest merchants and largest shipowners of his day, was, the Museum's *Bulletin* points out, "an active member of the Merchants' Club, serving on the Committee to Enforce the Non-Importation Act on British Goods in 1769, and later was a large contributor of funds to carry on the Revolution."

Still in their original rococo frames, the portraits descended from the sitters to their great-great-grandson, Theodore Parkman Carter, from whom they were purchased. Further interesting documentation exists in Copley's bill for the job, preserved in the archives of the Massachusetts Historical Society. For his work the noted portraitist received £39-4-0, and for the frames, £18-0-0; total: £57-4-0.

Flannery Canvas to Baltimore

Vaughn Flannery's dynamic canvas, *The Maryland Hunt*, reproduced in the March 15, 1939, *ART DIGEST*, has been presented by an anonymous donor to the Baltimore Museum. A large work in which the spirited action of racing horses is in sharp contrast to the quiet atmosphere of the track's surroundings, Baltimore's new accession treats logical subject matter, for Flannery, who is vice-president of Young & Rubicam, Inc., is also a breeder of horses and a director of the Maryland Jockey Club.

The canvas has been seen previously at the Golden Gate Exposition and at the Pennsylvania Academy. The artist, formerly associated with the Walker Galleries, is now represented by the Kraushaar Galleries in New York.

Golden Buys a Kruse

The Findlay Galleries of New York announce the sale from A. Z. Kruse's recent retrospective exhibition of the canvas *Beach Lane* to Samuel Golden, art book publisher and director of the American Artists' Group. From the show's print section Frank Weitenkampf, curator of prints at the New York Public Library, purchased two lithographs, a drypoint-aquatint and a mezzotint for the Library's collection.

Another Kruse lithograph, *Industrial Pagodas*, has been acquired for the Library of Congress collection.

Mystic Holds Annual

REPORTS from the art centers along the Coast are arriving in New York, carrying news of lively exhibitions and intensified activities. Among them is one from the Mystic (Conn.) Art Association describing that organization's 17th annual, on view through July 26.

"The show is extensive and varied," the Association reports, "ranging from pure abstraction to microscopic realism. An assemblage of cunifform rooftops by Edward Paine rubs elbows with a neo-impressionistic head of bark and vegetables by Galed Gesner.

"Jane Gardner achieves lyric freedom in her watercolors of the Ursuline country, and Harve Stein a wholesome freshness, especially in his *Epilogue*, a poetic nude. Y. E. Soderberg is represented by a sweeping seascape, *Furling the Jib*, and Robert Brackman by *Study for Two Figure Composition*, notable for its sound drawing. Kenneth Bates has transmuted to pastel the strong, gnarled beauty of trees, and there is the sparkle of humor in Beatrice Cumming's *Boarding House Furniture*. Walt Killam is represented by a somber gouache, *April Murk*.

"Prints by Herbert M. Stoops, G. B. Mitchell and Robert F. Logan, and sculpture by Beonne Boronda conclude the exhibition, along with invited exhibits by three non-members, Burchfield, Millard Sheets and Lars Hoftrup."

Vermont Festival

The State of Vermont, from July 21 to the 27th, is sponsoring the Green Mountain Festival of the Arts as part of the State's sesquicentennial celebration of its statehood. Lectures, music, dance recitals and an art exhibition, to be held in the Middlebury High School, are features. The last named is being organized by a committee comprising Frederick C. Bartlett, Jr., Arthur K. D. Healy, John Lillie and Simon Moselsio.

Nudes: ROBERT BRACKMAN
Pastel in Mystic's Annual



Rio Hondo: PETER HURD

Toledo Museum Surveys American Art

EACH SUMMER for the past 28 years the Toledo Museum has staged a survey exhibition of contemporary American art. The current annual, on view through Aug. 31, is a particularly interesting one, the museum reports, because so many of the 65 exhibitors are new to Toledo. Among the newcomers are Marvin Cone, Horace Day, Dean Fausett, Louis Guglielmi, Herman Maril, Fred Nagler, George Picken, Daniel Serra, Ferdinand Warren, Esther Williams and Edmund Yaghjian.

"The guiding purpose of the summer annual," the museum explains, "is to show the trends and progress of the best painting in this country during the past months, but a few particularly significant pictures of slightly earlier date, not seen here before, are included, notably that much-discussed bit of surrealist symbolism, *The Eternal City* by Peter Blume." Anson B. Cutts, Jr., writing in the *Toledo Times*, described this canvas as the "chief fire-cracker" of the show and "really a series of many paintings in one, each episode marvelously executed and deserving of endless attention by those who would divine its message."

"Landscapes in the show," Cutts continued, "run the gamut from Cone's simplification to a kind of latter-day Victorianism, as refreshing as it is unexpected. Half way between stands Peter Hurd, whose *Rio Hondo* is the quintessence of the colorful New Mexican ranch country."

Cutts was impressed by those of the prominent exhibitors who "have done extraordinary things this year," particularly John Carroll who, instead of submitting a "pallid female with downcast eyes," turned in a hunting scene "in the good old English tradition," (*Gale Hill*), and Edward Hopper who in *Office at Night* deserts his architecture studies and reveals himself as "a figure painter of impressive quality."

Other works to win Cutts' praise were William Palmer's *Two Girls*, Fred Nagler's *The Last Supper*, Robert Brackman's *Self-Portrait*, Frederic Taubes' *Portrait of a Poet*, and Eugene Speicher's *The Actress*. Speicher, Cutts wrote, "stands almost alone today as bearer of the mantle of greatness among our portrait painters. It is impossible to see a good Speicher without comparing his work with that of the masters of the past; yet he is like none of them."

New New Hope Gallery

New Hope, noted as an artists' colony in Pennsylvania and the home of the early American primitive, Joseph Pickett, is now also the scene of a gallery that will specialize in folk and contemporary American art, the latter to be drawn mostly from the studios of prominent New Hope artists.

The first show of the new gallery, which is operated by the Delaware Bookshop, features primitive art. On view are ten landscapes and portraits, the work of early anonymous painters as well as of such well known artists as Edward Hicks, one of whose *Peaceable Kingdoms* is shown, A. D. O. Browere and Lebduška.

New Rockport Gallery Opens

The newest gallery along the upper Atlantic sea-board is that opened June 21 by Anthony Thieme in Rockport, Mass., beautiful ocean-side artists' colony. The gallery, covering 4,000 square feet of space, will remain in operation through Labor Day when most of Rockport's large contingent of summer artists return to their city studios.

Thieme's opening show, comprising both paintings and sculpture, includes work by John Costigan, Robert Strong Woodward, Max Keuhne, Carle Blenner, Richard Recchia, Janet Scudder and Antonio de Francisci.



Albert H. Wiggin: BROCKHURST



Edith Cavell: GEORGE BELLOW (Lithograph)

Albert Wiggin Donates Famous Collection to Boston Library

RECEIPT of one of the most important gifts of the season has just been announced by the trustees of the Boston Public Library: the Albert H. Wiggin collection of paintings, prints, drawings and books, numbering 5,000 items and valued at more than \$2,000,000. The collection has been installed in special quarters and will be retained intact. Famed etcher Arthur W. Heintzelman, who has been made curator of the collection, announces that it will serve as a "center of educational activity for students and laymen alike."

"The emphasis of the Wiggin Collection," the trustees state, "is upon prints. It is of particular interest to the Library in that it is made up not only of prints as such but also of a large number of books illustrated by etchings or engravings by celebrated artists. The prints, in addition to those which appear either as illustrations or in other bound forms, number several

thousands. The bulk of them are the work of artists of the 19th and 20th centuries. They are admirably supplemented by a large number of working sketches, drawings, and paintings which give to the collection its unique character."

Despite the strong emphasis on later work, particularly of the 20th century, the collection "embraces other periods of etching activity, but in the main these serve as a prelude to the study of the contemporary artists. This fact in itself is unusual. Among the collections formed in recent years, this one represents an aggregation of prints and drawings which are not available in any quantity in the print rooms of the United States."

Among the older examples are such rare items as Rembrandt's *Christ Healing the Sick*, dated 1649 and known also as the *Hundred Guilder Print* (reproduced herewith), and Dürer's *St. Eus-*

tace. From England there are two portfolios of 180 drawings in color by Rowlandson, described as "noble and the finest of their kind," and from France come a number of excellent etchings by Meryon.

In the American section Whistler holds a prominent place, leading off with his *Annie Haden*, a drypoint which the artist is quoted as describing as one on which he would be willing to have his reputation rest. In contrast are several powerful, vibrantly alive Bellows lithographs, ranging from portraits to prize fight scenes and including his justly famous *Edith Cavell*. The lithographs of Daumier and Toulouse-Lautrec add strength to this medium's representation. In point of numbers most complete representation is given to three British etchers, Sir D. Y. Cameron, James McBey and Sir Muirhead Bone. Further importance is lent by the large number of self portraits.

The Boston Library obtained the Wiggin Collection after negotiations that lasted several years. The Metropolitan Museum as well as Columbia University manifested strong desires for the collection, but because Mr. Wiggin insisted that the collection be kept intact, neither could accept custody.

Donor Wiggin, though now a resident of New York City, spent his early life and began his banking career in Boston. He is a former president of the Chase National Bank and is a director in 21 corporations.

Homer Show in Boston

The Institute of Modern Art's final seasonal offering to Boston art enthusiasts is an exhibition, through July 27, of a superb collection of Winslow Homer watercolors, supplemented by a group of the noted American's drawings.

The watercolors, representative of the important phases of Homer's career, were collected over a period of 20 years by Mr. and Mrs. Charles R. Henschel of New York, who made the summer loan to the Institute. This is the collection's first public showing.

Christ Healing the Sick: REMBRANDT (Hundred Guilder Print)



Soldier-Artists

RECOGNIZING the fact that many artists have been called from their studios into military camps, a group of art interested people have formed a committee to consider plans for a Soldier-Artist Exhibition Center in New York City. It is the thought of this committee that for any young artist to be removed from exhibition activity for a year works an undeniable hardship. Therefore, the new Exhibition Center has been opened at 38 West 57th Street solely for the use of soldier-artists, giving them excellent opportunity to display and possibly sell their wares. Here, also, museum directors and juries may make selection for the big national shows.

Competent judges will be appointed so that only those who have attained some standards of maturity will be eligible. This is not a plan of sympathetic encouragement for the young unformed artist; nor is it planned to gain any concessions for artists in camp. It is definitely confined to painting and sculpture accomplished before the artist was drafted, or while on leave. Already the committee has the sponsorship of important museum directors in various parts of the country.

The Chairman of the Soldier-Artist Committee, Clinton W. Parker, announces that work will be started in September with an exhibition to be held at the Contemporary Arts Gallery, New York, Sept. 15 to 30. About 120 pictures will be exhibited, and from these 50 will be selected for the first Soldier-Artist Traveling Exhibition. Sculpture will be included in later shows. Any painter now in a Military Camp or the Navy, or accepted for service before Aug. 15, may submit three entries. Those wishing to exhibit should write to Emily A. Francis, 38 West 57th Street, not later than August 15, supplying their army identification and camp address.

A Soldier-Artist Fund is being opened so that the public may assist with small sums to defray freight charges and packing of the soldier-artist work. Contributions to this fund should be sent to Clinton W. Parker, the Dime Savings Bank, Brooklyn, New York.

Klee Book Published

The anniversary of Paul Klee's death is being marked by the publication this month of a commemorative volume on his life and work. To be distributed by the Oxford University Press, the book is edited by Karl Nierendorf, New York dealer and early Klee sponsor, and features a foreword by James Johnson Sweeney.

Reproductions bring the noted modernist's career into visual focus. The book, according to Nierendorf, will have 65 full-page reproductions in black and white and two in color, reproduced by the serigraph process.

Modern Museum Honors Klee

Commemorating the death a year ago of Paul Klee, the Museum of Modern Art in New York City is presenting, during July, a memorial exhibition of Klee's art. The exhibition, after closing in New York, is scheduled to travel a circuit of American museums.

July 1, 1941



Room at Rockefeller Home Center. Left, William Palmer's Horses; Right, Zoltan Sepeshy's Country Lane

Wherein Art Functions in the Home

ACCORDING to most competent observers, the financial future of American artists is tightly linked to the problem of widening the American art market. And with increasing frequency organizations are finding ways to bring art to the middle-income buyer, among them the Decorators' Club which recently sponsored an "art for the home" exhibition (THE ART DIGEST, May 15).

Another organization doing pioneer work in making this potential group of middle-income collectors art conscious is the Midtown Galleries which have arranged to fit canvases, watercolors, sculptures and prints into the furnished homes constantly on display at the Rockefeller Home Center in New York City. Works by Fletcher Martin, Waldo Peirce, Doris Rosenthal, Julien Binford, Margit Varga, William Palmer, Isabel Bishop, Arline Wingate, Lionel Reiss and others of the Midtown group are handsomely hung against patterned and plain wallpapers and rich redwood walls, bringing color and life into living rooms, bed rooms and halls.

"We want to show people that one doesn't have to build a room around a picture or piece of statuary," Mrs. A. D. Gruskin, who represents the galleries at the Home Center, said. "On the contrary, contemporary pictures can be fitted into any type of room and be made to harmonize with any type of furniture, modern or period. We take color and subject into consideration and use frames as a link between furniture of yesterday and pictures of today."

Mrs. Gruskin also serves as a decorating consultant, visiting homes of prospective picture and sculpture buyers to make suggestions concerning selection and placement of works of art. There is neither a fee nor an obligation attached to this service.

The 47 pictures and statues now on display in the Home Center fit into the \$5-to-\$500 price range. The show will be continuous throughout the year. Mrs.

Gruskin feels that this initial experiment of an art gallery to exhibit art in the home on a permanent basis in New York's greatest magnet for tourists, decorators and homebuilders "is an important development for the contemporary American artist."

The Midtown Galleries' pioneering move should add weight to the forces now widening the base of the American art market. At their Home Center display, 1,000 visitors a day are seeing art function in home decoration; most of them have never, and probably never would, enter an art gallery.

New St. Paul Director

Lowell Bobleter, nationally known American printmaker, has just been appointed executive director of the Saint Paul Gallery and School of Art in St. Paul, Minnesota. Board-president Miss Helen Dunn, who made the announcement, also stated that Cameron Booth would continue in charge of the school and Montford Dunn as curator.

Director Bobleter reports that the St. Paul institution, which two years ago acquired an imposing new home, would expand its educational program, adding classes in sculpture and the graphic arts to its present curriculum. The Gallery will continue to present shows by important American and European contemporaries, providing St. Paul with a broad window through which to view the progress of contemporary art.

Information Please!

Elizabeth McCausland, prominent New York critic, is making a study of the life and work of the American genre painter, E. L. Henry (1841-1919) for the New York State Museum.

Miss McCausland would be grateful if DIGEST readers having information on the location of Henry's paintings or data on his life would communicate with her at 50 Commerce Street, N. Y. C.



CHARLES HOPKINSON



KENNETH HAYES MILLER



CHARLES BURCHFIELD

Carnegie Institute Picks Jurors for "American Directions" Show

THE FOUR ARTISTS who will select the 300 paintings destined to represent 300 American artists in the Carnegie Institute's coming "Directions in American Painting" exhibition have just been chosen. The men, who will serve both as a jury of admission and award, are: Charles E. Burchfield of Buffalo, Charles Hopkinson of Boston, Kenneth Hayes Miller of New York and Millard Sheets of Los Angeles. Chairman of the jury will be Homer Saint-Gaudens, the Institute's fine arts director, now active in the Army as a lieutenant-colonel in the Engineers Corps.

The exhibition opens Oct. 23 and will continue through Dec. 14, replacing the famed Internationals which for more than 45 years have constituted the Institute's Founder's Day exhibition. There will be no invited pictures in the coming show, and only artists who are U.S. citizens and who have never exhibited in Carnegie Internationals are eligible to submit. There will be seven prizes totaling \$3,200. Additional pertinent information has been carried for some time in the *DIGEST's* "Where to Show."

Acting director John O'Connor, Jr.,

MILLARD SHEETS



in announcing the jurors, explained that "the exhibition, which will be different from any other show held at Carnegie Institute or in the United States, has, very frankly, as its main objective the discovery and revelation of new talent in American painting. The artists who make up the jury were chosen, first, for their position in the field of American art, second, as being representative of different sections of the United States, and third, for their individual points of view in artistic expression."

Charles Burchfield, one of the nation's foremost watercolorists, was born at Ashtabula Harbor, Ohio, in 1893, and studied at the Cleveland School of Art under Henry Keller and Frank Wilcox. He has been represented in Carnegie Internationals since 1927, and in the 1935 exhibition his painting, *The Shed in the Swamp*, was awarded second prize. Carnegie Institute, in 1938, accorded Burchfield a comprehensive exhibition covering his work from 1916 to 1937.

Charles Hopkinson, noted as a portraitist, particularly of leading figures in American education, was born at Cambridge, Mass., in 1869 and graduated from Harvard in 1891, studying later at the Art Students League in New York and the Julian Academy in Paris. Hopkinson has been an International exhibitor since 1896 and was a Carnegie juror in 1903, 1907, 1929 and 1938.

Kenneth Hayes Miller, born in 1876 in the Oneida Community at Kenwood, N. Y., has grown to fame as teacher of many of America's top talents. He studied at the Art Students League under Twachtman, Mowbray and Kenyon Cox and later under Chase. The Carnegie Internationals have seen his work since 1923 and in 1925 he served as a Carnegie juror.

Youngest of the four jurors is Millard Sheets, who at 34 is one of the best known artists not only on his native West Coast, but in the East as well. Born in Pomona, Calif., in 1907, he studied art at the Chouinard Institute in Los Angeles under F. Tolles Chamberlin and Clarence Hinkle. From 1929

to 1935 he taught at Chouinard and is now head of Scripps College's art department and director of the phenomenally successful art division of Los Angeles County Fair. Since 1930 he has been a constant exhibitor in Carnegie Internationals.

"The character of the jury," O'Connor's statement concludes, "assures those who submit paintings a fair and impartial hearing. The jurors, through their training, their experience, their careers as creative artists, and their broad and eclectic outlook, are particularly qualified for the task of selecting the paintings which are to be included in the exhibition, *Directions in American Painting*."

Derain for Cincinnati

Andre Derain, whose lush still life of *Les Trois Paniers* has just been given to the Cincinnati Museum by John Warrington, is the first contemporary Frenchman to gain representation in that Ohio institution. The canvas, given in honor of Elsie H. Warrington, was begun in 1939 and finished in the spring of 1940. It was seen last year as part of an exhibition at the Pierre Matisse Gallery in New York.

Enlivened by deep darks and brilliant highlights, the canvas depicts three baskets of fruit, two jugs and a table cloth. Intimating that this is but the first of other French moderns to be added to the Cincinnati permanent collection, Director Walter H. Siple states in the museum's *Bulletin* that in *Les Trois Paniers*, "Derain's genius is at its height; the design, the color, the light, the brush drawing have been fused with conviction and intensity."

Whitney Buys a Myers

One of Jerome Myers' oil-on-canvas records of the New York slum area he made his special province, *East Side Market*, has been acquired by the Whitney Museum for its permanent collection. Painted in 1936, the picture, 25 by 30 inches, depicts a market place crowded with shoppers. It was shown at the Whitney in Myers Memorial Exhibition.



Study for a Garden Pool:
ALLAN CLARK (Bronze)

Norton Gallery Grows

RALPH H. NORTON, president of the Acme Steel Company, life member of the Art Institute of Chicago and donor, with Mrs. Norton, of the Norton Gallery and School of Art in West Palm Beach, Florida, has just purchased six sculptures and one canvas to add to the collections of the Florida institution.

The acquisitions, made through the Grand Central Galleries of New York City, are: Max Bohm's *Mrs. Bohm*, a portrait; Gaetano Cecere's marble *Kneeling Figure*, and five bronzes—Allan Clark's *Study for a Garden Pool*, Malvina Hoffman's *Pagan's Prayer*, Benjamin T. Kutz' *Two Little Fauns*, Adolph A. Weinman's *Narcissus* and William Simpson's *Bather and Water Sprite*. The Hoffman bronze is now being cast especially for the Norton Gallery and is one of this noted sculptor's most recent works.

* * *

Zorach's "Youth" Bought

The sculpture rooms of the new Norton Gallery and School of Art in West Palm Beach will shortly be graced by one of the most important William Zorach works to enter any American museum: his *Youth*, a direct carving in Botticini marble, reproduced on the cover of the Feb. 15 ART DIGEST.

Representing the seated figures of a young man and woman, the new Norton acquisition, purchased through the Downtown Gallery of New York, is a beautifully composed work combining a sense of monumentality with an intimate, moving humanity.

Compressed into a compact outline, the figures' flesh is firm and their forms articulated with clarity and precision. Superfluous detail has been suppressed throughout, with the faces receiving sufficient extra attention to make them the work's focal point of interest.

Chicago Acquires a Lautrec

Latest Art Institute of Chicago acquisition is *Dog Cart*, a watercolor on lithographed ground by Toulouse-Lautrec. It was featured during June as the Institute's "Masterpiece of the Month."

July 1, 1941

Modern Acquisitions

ROUAULT, Derain, Vlaminck, Braque and Miro are among the artists represented in the latest group of acquisitions to be announced by the Museum of Modern Art in New York. On view through July 9, the new accessions, which came to the Museum through both gift and purchase, comprise ten oils, 13 drawings and two sculptures.

Ranking high among the oils is Rouault's portrait of his fellow artist, Henri Lebasque, a canvas never before exhibited in New York. Another canvas never before shown here is Braque's *Beach at Dieppe*, formerly in the Frankfurt Museum but "purged" at Hitler's order. The two were acquired through the Mrs. John D. Rockefeller, Jr., Purchase Fund, as were also Derain's *Torso*, Adja Junkers' *Black Candle in a Blue Room* and Joan Miro's *The Ear of Grain* and *The Carbide Lamp*.

The four remaining paintings were gifts: Blatas' *Three Children*, given by the French Art Galleries; Lurcat's *Enchanted Isle*, donated by Bernard Davis; Stanley Spencer's *The Nursery*, given by London's Contemporary Art Society, and Vlaminck's *Winter Landscape*, presented by Mr. and Mrs. Walter Hochschild.

The two sculptures, both acquired through the Rockefeller Fund, are Toni Hughes's ingenious metal *Children on the Beach* and Hugo Robus' marble *Girl Washing Her Hair*. The 13 drawings, given by Mrs. Rockefeller and M. M. Warburg, represent Despiau, Eric Gill, Georg Kolbe, Wilhelm Lehmbruck and Gaston Lachaise.

Gives Schwartz Watercolor

One of the most recent works to enter the permanent collection of the Detroit Institute of Arts is a watercolor portrait, *Fritz*, by the Russian-born American, William S. Schwartz. It was a gift of Mrs. Anna L. Werbe.

Referring to Schwartz' experiments in both abstract and realistic expression, the Institute's *Bulletin* reported that "these explorations along devious trails have added to his artistic equipment a technical knowledge and an understanding which makes for a very personal style in his later paintings. The street scenes, still life subjects and interesting character studies retain the rhythmic design and the vibrant color which characterized his earlier and more abstract paintings."

Friends Acquire 13th Canvas

The Friends Central School in Philadelphia, whose 10th annual exhibition of contemporary American art was reported in the May 15 ART DIGEST, recently purchased Carl Lindborg's *Young Player*, bringing the institution's collection of Philadelphia art to 13 canvases. Dorothy Grafly in the *Record* described the Lindborg canvas as "finely chiseled realism."

Dehn Show Scores Hit

The exhibition of watercolors by Adolf Dehn at the Associated American Artists Gallery, New York, was a distinct success, 34 of the 52 exhibits having been sold at prices ranging from \$100 to \$500.



Mary Magdalene: Limestone Figure (French, 1500 - 1530)

Rockefeller Gift

AGAIN the munificence of John D. Rockefeller, Jr., enlarges the important medieval collection of the Metropolitan Museum's Cloisters division. Recently announced and put on exhibition are two 15th century carvings, one a doorway, flamboyant in detail and therefore appropriate for the entrance to the Cloisters' tapestry room, and the other a limestone statue, four feet, two inches high, depicting Mary Magdalene or one of the Holy Women.

The posture of the Cloisters' new figure, writes William H. Forsyth in the Museum's *Bulletin*, "is identical with that of one of the Holy Women in an Entombment group in the church at Puiseaux, south of Paris. Both figures look downward with the same sorrowful resignation."

"It has been stated that the new figure came from the Church of the Magdalene at Troyes. In support of this claim it may be noted that there are several angels in this church which once belonged to an Entombment. They are of wood, however, while this statue is of stone. What is more important, the facial type of the statue is almost as common to other provinces of eastern France as to southern Champagne—a fact that enlarges the area of possible provenance."

Ritter Shows in New York

Charles Ritter, prominent modernist, is exhibiting landscapes and abstractions in the galleries of Theodore Kohn & Sons, New York, through July 18.



Night Mystery: HENRY MATTSON

Santa Barbara Acquires Moody Mattson

ALMOST immediately after the opening of the Santa Barbara Museum, reported in the last issue of the *DIGEST*, Director Donald J. Bear announced the addition of four contemporary works to the new museum's collection. The accessions, Henry Mattson's *Night Mystery*, Tom Craig's *Stop!*, Barse Miller's *Clifton-by-the-Sea* and Joseph Knowles' *Landscape*, were presented by an anonymous member of the institution's Board. Except for the Mattson, all are by California artists.

The Mattson seascape, which Director Bear described as "a masterly interpretation of the sea, filled with turbulent loneliness, brooding sky . . . a deeply personal and poetic painter's soliloquy on the great, mystic forces of the ocean," was loaned by the Rehn Gallery to the museum's initial exhibition,

"Painting Today and Yesterday in the United States."

The Craig accession is a small canvas "especially rich and sensitive in paint quality," and the Miller, a watercolor, won Bear's commendation for its "sparkle and swift, brilliant handling." The Knowles, also a watercolor, "is beautifully and solidly organized with breadth and dignity."

"The acquisition policy of the Santa Barbara Museum of Art," its director reports to the *DIGEST*, "is quite different from that of other museums. All intended acquisitions must be submitted before an anonymous committee which, upon the acceptance of a work of art, agrees that the work may be placed in the Museum collections for a period not to exceed five years. At the end of this time the work will either be permanently placed, returned to the original donor, or may be traded or sold, according to the disposition indicated by the donor at the time of gift."

This procedure, Director Bear fervently hopes, "will avoid a superfluous amount of basement material."

We're Sorry

Through a regrettable oversight, the *DIGEST* failed to credit to Shreve Ballard the photographs of the Santa Barbara Museum staff, reproduced in the June 1 issue. Several of the reproductions of local loans to the Museum were also made from Mr. Ballard's plates.

New Museum Draws Crowds

The newly opened Santa Barbara Museum, on its first day of operation, drew an attendance of 5,000. Total attendance for the first two weeks was 6,648; daily average: 475.

Schaffer Gallery Moves

The Schaffer Gallery, dealers in Russian Imperial art treasures, has leased new quarters at 785 Fifth Avenue.

Andrew O'Connor

ANDREW O'CONNOR, Massachusetts-born, internationally famed sculptor, died June 9 in Dublin, Ireland, at the age of 67.

Known in the United States for his statue of Lincoln which, in 1917, was placed in front of the state capitol at Springfield, Ill., O'Connor also won honor in Europe, being, in 1928, the first foreigner in 141 years to take first prize at the Salon des Artistes Francais in Paris. Three years later he became the first American sculptor to win representation in London's Tate Gallery when his *Mother of Sorrows*, a heroic kneeling woman in bronze, originally planned as part of a huge war memorial, was accepted by the Gallery for its permanent collection.

Born in Worcester in 1874, O'Connor received his early training from his sculptor-father, Andrew O'Connor, Sr., studying and working later in Paris. From his French studio he made frequent trips to the United States to execute such commissions as the central portal of the entrance to St. Bartholomew's Episcopal Church on Park Avenue in New York, the bas-relief of the Morgan Library and many monuments to war heroes in the eastern and middle-western parts of the country.

Surviving are the sculptor's widow, who is in Dublin, and four sons.

Hinckley Dies at 88

Robert Hinckley, famous American portraitist and colleague of John Singer Sargent, died June 1 at Rehoboth Beach, Del. He was 88 years old.

A direct descendant of John Cotton and three governors of the Plymouth Colony, Hinckley was born in Northampton, Mass. He studied at the Ecole des Beaux Arts in Paris, remaining in the French capital for 17 years. After his return to America he painted more than 350 portraits of prominent citizens and for several years taught at the Corcoran School in Washington. Surviving are a son, Robert, and a daughter, Mrs. McCeney Werlich of Washington.

An Altar for Goering

According to a dispatch in the New York *Herald Tribune*, Benito Mussolini presented to Marshal Goering parts of the famous Altar of Sterzing on the occasion of the German's 48th birthday. The altar was the work of Hans Multschor, created by the master and his disciples between 1456 and 1459. Formerly housed in the Frauenkirche of Sterzing (in the Austrian Tyrol), it consisted of a statue of the Madonna and Child surrounded by figures of four saints and busts of the 12 apostles.

The exact number of items included in the gift was not disclosed.

Chicago's Watercolor Annual

The famous annual international watercolor show sponsored by the Art Institute of Chicago will open July 17 and remain on view through Oct. 5. Despite the war, several foreign countries will be represented. The jury of selection this year comprises Adolf Dehn, Fletcher Martin and Kenneth Shopen. The show will be reviewed in a later issue of the *DIGEST*.

China and the Met

The Metropolitan Museum's revealing exhibition, "The China Trade and its Influences," continues to hold that institution's main stage. On view through the summer, it traces through more than 200 paintings, drawings, prints, tapestries, porcelains, ship models and examples of furniture and lacquer, the impact of Eastern culture and philosophy on the West.

A direct outgrowth of the trade with China that began in 1517 and continued through 1869, this Chinese coloration soaked through many strata of the arts of both Europe and America.

The Met's exhibits, drawn from its own possessions and from 83 private and public collections, are handsomely installed against a *chinoiserie* setting patterned after 18th century designs for interiors. Informative, chatty labels give the factual and romantic background of all displays.

Adolfo Venturi Dies

ADOLFO VENTURI, venerable dean of Italian art historians, died June 9 in Santa Margherita Ligure, Italy, according to word received by his son, Lionello Venturi, now in this country. The elder Venturi was 84 at the time of his death.

Born in Modena in 1856, Venturi became, at the age of 34, professor of art history at the University of Rome, a post which he held until his retirement in 1931. During this long interval almost every art historian and museum director in Italy had, at one time or another, been his student. Venturi was also director of the galleries and museums of Italy and won international fame through his monumental 30-volume history of Italian art, covering the field from the dawn of Christianity to the present day. Until last January the famous authority worked on a history of art which he had carried to the end of the 16th century and to which he had planned to add seven volumes.

Venturi was a Senator of the Kingdom of Italy and succeeded Verdi as a member of the Paris Institute. He was also an honorary president of the International Congress of the History of Art. Venturi's son, Lionello, is carrying on the family tradition, writing extensively on modern art and lecturing at prominent American universities.

Cauldwell Dies in Paris

Leslie Griffen Cauldwell went to Paris as a young man to study at the Julian Academy under Boulanger, Lefebvre and Carolus-Duran, and except for a return to New York, his native city, in 1907, he spent his active life in France. Delayed word from Paris announces his death, April 9, in his adopted country. He was 79 years old.

Prominent as a portraitist and decorator, Cauldwell was a leader among American artists working in Paris, his studio serving as a popular meeting place. For several years he was president of the European Chapter of the American Artists Professional League, and in 1937 he was appointed by Cordell Hull to the U. S. delegation to the 8th International Art Congress, held in Paris. Active with the American Red Cross during the first World War, he was vice-president, during part of the second, of Les Amis des Artistes Français. Cauldwell was also a member emeritus of the Architectural League.

Palmer, Equine Portraitist

James L. Palmer, who painted the favorite horses of King George V and other important owners in England, France and the United States, died June 22 at his home in Middlesex, England. He was 76 years old.

Palmer never studied art. While working on a ranch in Canada he began sketching horses, and from that start became world-famous for his paintings of elite horseflesh. King George V bought Palmer's canvas of Lord Derby's horse, Colorado, as a presentation gift to the Emperor of Japan, and in turn received the artist's portrait of his own stallion, Limelight, as a Jubilee gift from the Jockey Club. Palmer was also known for his writings on sports.



Decline of the West: DENNY E. WINTERS

Denny Winters Winner in Denver Annual

PAINTERS AND SCULPTORS from all parts of the country, but with the West and Mid-West predominating, are represented in the Denver Museum's 47th annual exhibition, through August 15.

The 867 entries were whittled down to a 200-exhibit show by a painting jury chaired by Fletcher Martin, assisted by Allen True and Lawrence Barrett, and a sculpture jury comprising Arnold Ronneback, Marion Buchan and Marvin Martin.

These jurors awarded the show's top honor, the \$100 Yetter prize "for the best landscape in oil," to Denny E. Winters' *Decline of the West*, reproduced above. Mention winners were, in order, Vincent Campanella, whose *To Paul's, Wyoming* and *Wyoming Cedar* were commended by Fred S. Bartlett, the Mu-

seum's curator, for their "subtle color and fresh approach to the problem of landscape composition," and Marion Olds, Gail W. Martin and Charles T. Bowling. There were no prizes in watercolor, but these exhibitors were awarded honorable mentions: James Couper Wright, Mine Okubo and Olive Rush. Mention winners in the graphic division were Lawrence Kupferman, Vina Cames and George J. Vander Sluis.

The sculpture division, particularly strong this year, featured invited pieces by Concetta Scaravaglione, Jose de Creeft, Warren Wheelock and William Zorach. Winner of the \$50 sculpture prize was Marion Buchan's portrait head, *Mrs. Karl Arndt*, described by Curator Bartlett as a "superbly sensitive piece of work."

George Blumenthal, President of Met, Dies

GEORGE BLUMENTHAL, president of the Metropolitan Museum and prominent New York philanthropist, died June 26 at his home in New York City. He was 83 years old.

An internationally important banker and art collector, Mr. Blumenthal was elected a trustee of the Metropolitan in 1909, was made chairman of its executive committee in 1932 and became president on Jan. 9, 1934, succeeding William Sloane Coffin. Besides serving as an active executive, he was a generous donor to the museum's collections. In 1928 he gave the Metropolitan \$1,000,000, stipulating, according to the *Times*, "that the income of the fund be added to the principal until the death of both himself and his first wife, in whose names the gift was made, at which time the trustees of the museum were to have the privilege of disposing of both the income and the principal, the only restriction being that the prin-

cipal must be expended for the purchase of works of art."

Mr. Blumenthal also made gifts of millions of dollars to American and French hospitals and in 1925 donated 1,000,000 francs to the Sorbonne. In 1937 he presented a valuable collection of books to the New York Public Library, and on Feb. 19, 1940, was re-elected a trustee of the Metropolitan, to serve until 1947. In 1932 he was made a Grand Officer in the Legion of Honor.

Born in Frankfort on the Main, Germany, Mr. Blumenthal went to school there and joined the firm of Speyer & Co., coming, at the age of 24, to America to work in the company's New York branch. In 1893 he became a partner in Lazard Freres, bankers, and was the senior member of the firm from 1904 until his retirement in 1925.

Surviving is Mr. Blumenthal's second wife, the former Mrs. James Blanchard Clews, whom he married in 1935.



Starting Out After Rail: THOMAS EAKINS

Wichita Purchase Unfolds an Eakins Drama

THIS DRAMA began in 1874 when Thomas Eakins exhibited in the 7th Annual Exhibition of the American Society of Painters in Watercolors a work, finished that year, which he titled *Harry Young, of Moyamensing, and Sam Helhower, "The Pusher", going Rail Shooting*. Price: \$200.

Then, after appearing in the 52nd Annual Exhibition of the Pennsylvania Academy (1881) as a loan from J. C. Wignall, boat-builder and friend of Eakins, it disappeared.

In 1933, when Lloyd Goodrich published his catalogue of Eakins' works, he could find no trace of Wignall or his family. The only clue was a listing in the artist's records of a watercolor, *Starting Out After Rail*, also the title of an Eakins oil owned by the Boston Museum. Goodrich had to list the watercolor as "whereabouts unknown."

Recently, with dramatic suddenness, it came to light in California in the possession of J. J. Clark, an actor and step-son of J. C. Wignall, the boat-builder.

Arriving at the Walker Galleries in New York, it was sold almost immediately to Mrs. Rafael Navas for presentation to the Wichita (Kansas) Museum as a part of the Louise Caldwell Murdock Trust Collection. Lloyd Goodrich, on viewing the new Wichita accession, pronounced it the artist's masterpiece in watercolor, and other authorities, according to Maynard Walker, "declare

it to be one of the outstanding works of art produced in America in the 19th century."

Original-owner Wignall, a great-grandson of Joshua James Humphreys, designer of the famous ship, *Constitution*, received the watercolor from Eakins in exchange for a boat. The find came to the Walker Galleries in its original frame, under the boards of which were found two copies of the *Philadelphia Democrat*, a German newspaper dated June 10 and 11, 1897. The frame bore the label of the maker, E. C. Bitterlich, 42 N. 9th St., Philadelphia.

Art in Bonwit Windows

Business continues to find new ways to exploit and patronize American art, the latest instance occurring recently in New York when Bonwit Teller, one of the city's most exclusive stores for women, built their summery, outdoor-mood windows around landscapes that were painted by the Americans William Palmer and Zoltan Sepeshy and loaned by the Midtown Galleries.

The store's previous ventures in this direction have always featured work by French artists, except once, when the fiery Spaniard, Dali, designed Bonwit's windows and won immortality by falling through a plate glass window onto Fifth Avenue, a bathtub in his hand. There was less sensationalism but more art in this latest display venture.

"He Stink," Says Chief

SOMETHING new in picketing and art criticism was reported in a recent issue of the *New York World-Telegram* by columnist Hugh S. Johnson. Cheyenne Indians, it seems object vigorously to the many factual inaccuracies in the Post Office mural at Watonga, Oklahoma, depicting a famous 19th century chief named Roman Nose. The mural was painted by Edith Mahier of the University of Oklahoma.

Chief Red Bird's succinct criticism of the mural was: "He stink." His fellow Cheyennes agree and the mural has been picketed.

"I cordially concur," adds the forthright Mr. Johnson. "The mural is in the early Russian, middle Mexican, slightly Soviet or late WPA boondoggling school of semi-poster mural art—a trifle Hopkinsian in concept and perhaps a little Ickesian in execution."

W. P. D., one of the *Digest's* New York readers, sent in the Johnson clipping with this cogent comment: "Things have arrived at such a point today, in art matters, that only the simple savage has the courage to express an honest opinion."

New York State Sales

The New York State Exhibition, which, as reported in the May 15 *ART DIGEST*, distributed to exhibitors \$3,300 in prizes, went on to set up a sales record of \$1,185 for 11 canvases at prices ranging from \$35 to \$500.

An important purchaser was Thomas J. Watson, president of the cultural-minded International Business Machines Corporation, who acquired a \$500 canvas by Anthony Sisti, the Buffalo prize-fighter painter, and *Maple Sugar Orchard* by Anna Mary Robertson Moses, 81-year-old Grandma of current American primitives. L. J. Salter, business-man-artist, won a \$250 award as an exhibitor and used his prize-money to buy three works by other artists. The show, chairmanned brilliantly by Miss Frances K. Cook, was, in every respect—participation, sales, attendance—an unqualified success.

Upstate Show in New York

Fifty-five oils and watercolors selected from the much larger New York State Exhibition held recently in Syracuse (*ART DIGEST*, May 15), were recently placed on view at the Grand Central Galleries in New York City. Included were the 16 works that shared the \$3,300 purchase prizes.

Edward Alden Jewell of the *Times* wrote that while the show "contained work that is sound, that is pleasant, even that (in a few instances) is exceptionally good, the exhibition as a whole proves somewhat disappointing. It is of interest, however, in that it brings before us the work of artists, many of them unknown, who live in other parts of the State."

Columbia Gets F. D. R. Portrait

In a recent ceremony Columbia University accepted as a gift from its 1907 law school class a portrait of President Roosevelt, member of the donating class. Paul Trebilcock was the painter.

Van Dyke Bests Villain

LACKING only the bizarre medal-decked uniforms of a Balkan comic opera, a recent trial in New York introduced to America a new picture-selling technique right out of a European fictioneer's plot book.

The plot, as developed in the trial: one Prince Ludovic Pignatelli and his accomplice, William M. Gibson, plan to extort a total of \$500,000 from the Prince's cousin, Prince Guido Pignatelli, husband of an American heiress (one of the Hartfords of A & P fortune fame).

Enter the Van Dyke, a portrait, which the conspirators demand that their intended victims buy for \$150,000. This despite the fact that, (1) said conspirators do not own the canvas, and (2) the rightful owner is willing to sell it to anyone for \$12,000. Dramatic motive: "sale" of the canvas might help induce the conspirators to refrain from publishing a slanderous book which they threaten to issue to prove that the Guido Pignatellis are spurious holders of the title.

Epilogue: Pignatelli, villain, and his friend, Gibson, were found by the jury to be very, very guilty.

Epilogue No. 2: Judge Clarence G. Galston issued to the Prince a mandatory invitation to spend a year and a day as guest of the Federal Government. Gibson will stay slightly longer—16 months. Utilitarian coveralls, enlivened by a bright pattern of horizontal stripes will be worn.

Chicago to Invite Annual

The Art Institute of Chicago has decided to carry out a "closed shop" experiment in connection with its 52nd annual exhibition of American painting and sculpture (scheduled to open Oct. 30 and continue through Jan. 4). The show, previously a part-competition and part-invitation affair, will this year be selected entirely by invitation, members of the Institute's staff making all choices. Awards, however, will be made by a jury of American artists.

Through this plan the Institute hopes to relieve much of the congestion and confusing bulk that during the last five years have made it increasingly difficult for the show's jurors to select a truly representational exhibition. "Should this method of assembling the annual American exhibition prove successful," the Institute announces, "it is planned to revise the invitation list completely from year to year so that the standard of the exhibit may be constantly improved and more artists represented."

Circulating Art Appreciation

So successful has been the traveling "Appreciation of the Arts" exhibition designed in 1935 by the Cincinnati Museum's director, Walter H. Siple, and financed by the Carnegie Corporation, that Carnegie two years ago made an additional grant of \$17,000 for two similar shows. Recently completed, one of the new displays is already traveling an important museum itinerary and the other has been installed in the Cincinnati Museum, where it will remain on view through Aug. 15.

July 1, 1941



The Blue Beret: ALBERT STERNER

Sterner Reviews Fifty Years of Painting

ALBERT STERNER, 78-year-old veteran, is currently being accorded a retrospective exhibition at the Berkshire Museum, Pittsfield, Mass., through Aug. 10. The show leafs through the 50 active years of Sterner's career, bringing to the Berkshire show portraits, figure pieces, still lifes, prints and drawings. Born in London in 1863 of American parents, Sterner has for years made his summer home in Pittsfield.

Among the paintings being publicly shown for the first time are the large, imaginative *Hands of Fate* from the collection of Mr. and Mrs. A. A. Berle, Jr., of Washington. Other canvases are *The Magenta Desk* and *Afternoon*, from the Mrs. Francis White collection, *The Gilded Bronze*, owned by Grenville L. Winthrop and *The Greek Console*, from the collection of Dr. Ira Dixon of Stockbridge.

The National Golf Club has loaned a large landscape, *Across Peconic Bay*, while two still lifes, *Celery, Cock and Bowl* and *Casts and Flowers* were loaned by, respectively, the Metropolitan Museum and Mr. Gifford Cochran. *Furbelows*, reproduced in the *DIGEST's* March 15 issue when it won the Carnegie Prize at the last National Academy Annual, is also included.

Prints on view include *Amour Mort*, *Intruder*, *The Unmasking* and *Remorse*. "Sterner's expressive etchings, lithographs and drawings," writes Mrs. Helen Hayes Allen of the Museum staff,

"hold a high place in the artistic production of the United States. Their sensitive line and delicate, elusive style bear the impress of an original and imaginative mind."

Eight Stuarts Featured

The Knoedler Gallery has assembled an important group of early American canvases for its main summer attraction. Heading the list of painters is Gilbert Stuart who is represented by eight examples, some from his Irish period, but most depicting American subjects. Among the latter is a Vaughan type of Washington. Work by members of the Peale family and by other lesser known Stuart contemporaries concludes this section of the show.

A second gallery in the Knoedler building is given over to canvases by important contemporary and last-generation Americans.

Baltimore Discovers a Stuart

An old canvas, murky with blackened varnish, was for years tucked away in the basement of the Walters Art Gallery in Baltimore, catalogued as a copy of a Stuart portrait of Washington.

Not long ago the varnish was peeled off and the work restored and X-rayed. Stuart's own touch was detected by the experts, and Walters now has in its newly proud possession an 1825 portrait, said to be the last the American master painted of Washington.



Persian Vase: MACDONALD WRIGHT

Top Flight

AS THE FIRST in a series of carefully planned exhibitions, the Los Angeles Art Association has opened a show entitled "Top Flight Artists of Southern California." On view at the Association's new headquarters (2425 Wilshire Boulevard) until July 5, the show comprises oils by 29 artists, representing almost every trend in art expression, all unified by their outstanding technical excellence. It didn't matter how or what you said, so long as you said it well.

Responsible for the designation of "top flight" for the 29 exhibitors were jurors Henry Lee McFee, Lorser Feitelson and S. Macdonald Wright, each of whom was asked to exhibit a canvas. McFee's *Path in Bellevue*, a nostalgic beautiful landscape, and Feitelson's *Peasant Family*, distinguished by its warm old master tones, have been shown before. Macdonald Wright's *Persian Vase* is making its public debut.

Helen Wurdemann, executive secretary of the Association, writes of the Macdonald Wright picture: "You doubtless think of his work as influenced by the Oriental. This still life has rather the perfection, the rich depth of color of the Dutch. Even in black and white one can touch the wood-grain above, the sensuous smoothness of the blue satin drape with its oriental motif, the gleaming red-lacquered table top reflecting the mellow fruit. The Persian vase, after which the painting is titled, is cream and brown. I believe that 50 years from now when most of the things acclaimed today may be forgotten, this painting will take its place as an old master."

Other "top flight" artist-craftsmen of Southern California are: George Barker, Stan P. Poray, Stephen Geniesse, James Redmond, Millard Sheets, Jean Swiggett, Helen Klokke, Ivan Bartlett, Marjorie Morse, Helen Lundeborg, William Wendt, Jean Goodwin, Paul Sample, Edna Reindel, Fred Sexton, Buckley Mac-Gurrian, Arthur Ames, Tom Craig, Ruth Miller Fracker, Douglas Parshall, Abel Warshawsky, Elise, Conrad Buff, Richard Munsell, Ethel Evans and Willard Nash.

A watercolor show next fall will place the same stress on craftsmanship.

"Bought" by the Nazis

JUST BEFORE the outbreak of the present war, officials of most European countries began removing art works from famous museums and secreting them in country hideaways. Before the job was done, however, the Nazis flooded in, and with them a blackout on news.

Word seeped out of conquered countries, Holland among them, telling of German officers and "tourists" buying up art at a mad pace, paying in currency backed only by German certificates.

Further news about the fate of Dutch art has just arrived at the Netherlands Information Bureau in New York City, and believing that it is of vital interest to American readers, the *DIGEST* presents this news, written by J. W. F. Stoppelman of the Bureau:

"Pieced together from facts recently smuggled past German censors, the story of art in war reveals how rapidly and systematically the Netherlands is being robbed of its invaluable art heritage. At auctions in Berlin and other German cities numerous Dutch masterworks have been offered for sale; their quantity is so large that even the *Deutsche Zeitung a.d. Niederlanden*, a German-language paper appearing in occupied Holland, expresses its 'surprise.' It mentions the 'striking fact' that since the subjugation of the Netherlands German museums have obtained many more Dutch paintings and art objects than they ever possessed before."

Among the paintings thus fallen into Nazi hands are: Pieter de Hoogh's *Departure from the Farm*, sold at a Berlin auction for 74,000 Reichs marks; Jan Steen's *Quarreling Peasants*; Van Ostade's *Chat at the House-door*, sold in Berlin for 37,000 Reichs marks; a snow landscape by Avercamp, sold for 32,000 Reichs marks. Other important master works suffered the same fate. Among them are: Van Goyen: *View on Rhenen*; Hieronymus Bosch: *Temptation of Saint Anthony*; Quentin Matsys: *Madonna*; a *Man's Portrait* by Antonio Moro and several paintings of Aert de Gelder. Many of these canvases came from well-known private collections in the Netherlands.

"Yet—the Nazis do not thus far seem to get as much art out of Holland as they would like. The Dutch themselves are their 'competitors.' In recent months there has been an ever-increasing demand for classic as well as modern art. The normal turnover per year used to be approximately \$10,000,000; now this figure has been multiplied several times. Prices are soaring sky-high, often to three or four times the normal level. Unfortunately, this boom does not result from a sudden 'awakening' to art-appreciation among the people of Holland. It is a desperate effort on the part of those who have ample liquid funds, to exchange these for something worthwhile . . . before the inflation that everyone expects comes. Ready buyers can now be found for art objects, even for those of moderate artistic value. As a consequence the supply becomes restricted as owners only fall for truly staggering offers."

"There is at hand, however, information that slightly offsets this distress-

ing news. It concerns Rembrandt's *Night Watch*—the masterwork that hung in solitary grandeur in its specially-built Rijksmuseum hall in Amsterdam and, year after year, was seen by millions who came from all nations.

"On May 14, 1940, the day on which the heroic Dutch army had to yield to superior force and surrendered, the *Night Watch* was saved, thanks to the coolheadedness of the Rijksmuseum director and six picked helpers. Through territory bombed by the Germans and in which fighting was taking place almost incessantly, they went on their hazardous trip to the 'secret hiding place,' built by a thoughtful government for just such an eventuality. After harrowing experiences the party reached its goal, a desolate spot in one of the least frequented parts of the country. Here the *Night Watch* was carefully detached from its stretchers, rolled up and placed inside the vault.

"It will remain there until Holland is liberated and can once more display its incomparable treasures for the enjoyment of mankind. Meanwhile no 'art-loving' Germans will be able to expropriate this highly-coveted piece of 'war-loot!'"

Club Stages Sculptural Picnic

Each summer for the past 12 years members of New York's Clay Club repair to a huge natural clay pit on Staten Island, there to lose themselves in a picnic built around a group modeling project. This season 45 sculptors, including Director Dorothea Denslow, Thomas Lo Medico, Humbert Albrizio, George Cerny and Sascha Brastoff, munched sandwiches, limbed ladders, kneaded clay, modeled like mad and then stood back to survey the 12-foot statue of a *Selectee* that had magically taken form.

The United Service Organizations provided two soldiers to serve as models for this year's topic subject, chosen in honor of Sahl Swarz, associate director of the Club, who entered the Army as a selectee. The Club's holiday sculptors, in modeling the clay monument, followed a scale model executed by Theodore Barbarossa.

Juta To Do Ship Murals

Jan Juta, South African artist known for his decorations in the sumptuous Cunard liners *Queen Mary* and *Queen Elizabeth*, has been commissioned to execute murals in the three new 17,000-ton vessels which the American South African Line will put in service this autumn. The paintings will depict scenes of South and East African life.

Ad Art in Chicago

Selections from the 19th annual Art Directors Club exhibition, reviewed in the May 15 *DIGEST* when it was shown at the Associated American Artists Galleries in New York, will be on view through July 11 at the Lakeside Press Galleries in Chicago.

Modern Elects Two Officers

Stephen C. Clark, chairman of the board of trustees of the Museum of Modern Art, New York, announces the election of David H. McAlpin, treasurer, and Frances Hawkins, secretary.

Best Since '29

If the Parke-Bernet Galleries, America's largest art auction firm, is to be taken as a criterion, the art market rounded prosperity's corner last season. In their annual seasonal resumé, the Galleries announce that their gross sales during the 1940-41 auction period amounted to \$3,606,381.75, an increase of 54% over the previous year and the biggest total since legendary 1929.

Sales, Hiram H. Parke, the Galleries' president, said, netted between 25 and 40% more than the company's advance estimates. Audiences were made up of American and foreign museum representatives, collectors, dealers and decorators, and numbered 140,000.

"It is not surprising that the past season is our best in 12 years," Parke said, "because an astonishing strength and steadiness have almost always characterized the New York art and book auction market in critical times. This was particularly true during the first World War. There are several reasons, in my opinion, for the present strong market. The only major art and book auction market in the world at present operating under the normal conditions necessary to produce free competition is in the United States, that is to say, in New York. In times of critical international relations people desire to invest money in personal property of permanent international value. Also the limiting, in fact, virtual closing of the European source of supply, and the large numbers of collections which have been given outright to Museums and Libraries, have created a greater demand for such property as does come on the auction block here."

Largest sale was that of the art collection and library of Mrs. Henry Walters. Held during April and May, it brought in a total of \$646,684. Next came parts I and II of the A. Edward Newton library, also sold in April and May, with a total of \$290,983; parts I and II of the John Gribbel library with \$203,244.50; one session of paintings and art property from the J. Horace Harding estate with \$183,152.50; paintings and art property consigned by Mr. and Mrs. John E. Aldred with \$106,102.50; art property of Mrs. Herbert Shipman, \$63,977.50, and part I of the Edward S. Knapp stamp collection, \$80,729.35.

Highest price paid during the season was \$34,000 for Goya's *Victor Guey, Nephew of General Nicholas Guey*, one of the canvases in the Harding sale. In the Mrs. Henry Walters sale a Persian silver-woven silk rug with landscape and figure design (1640), started at \$1,000 and rose steadily to \$16,000, the price paid by Miss Berenice C. Ballard of St. Louis, daughter of the late James Ballard whose superb collection of Oriental rugs was last year divided between the Metropolitan and St. Louis museums.

Other top art prices were \$13,500 for Hobbema's *Wooded Landscape with Watermill*, \$16,500 for Boucher's *Le Moulin* and *Le Cours d'Eau*, \$12,500 for Fragonard's *Blind Man's Buff*, \$10,400 for Matisse's *Nature Morte*, \$15,500 for Reynolds' *Mrs. Freeman, Jr.*, \$12,000 for Del Sarto's *The Holy Family with S. John and S. Elizabeth* and \$10,100 for a William Blake watercolor.



Returning from Work: BRETON

Given to Carnegie

THROUGH the generosity of Sarah Mellon Scaife and Richard King Mellon three canvases have been added to the permanent collection of the Carnegie Institute: Murillo's *Madonna and Child* and *The Beggar Boy*, and Jules Breton's *Returning from Work*. The donors presented the pictures in memory of their mother, Jennie King Mellon, a patron and friend of the Institute since its founding.

About the *Madonna and Child*, acting director John O'Connor, Jr., wrote that "the canvas is spirited, the general treatment naturalistic yet reverently handled. The pose is unusual. The artist painted it with broad and temperamental brush strokes, and the composition is beautifully integrated." It is reputed to be the painting mentioned in Murillo's will as ordered "by a weaver of Seville, who had paid nine yards of satin on account toward the price." The canvas, acquired by Richard Beatty Mellon from the estate of David T. Watson, was included in the Carnegie Institute's exhibition of the Watson collection in 1917. Knoedler & Company originally sold the work to Watson.

The second Murillo, *Beggar Boy*, is from the artist's early period and is an example of the upturned-eye-half-open-mouth school. Its history parallels Murillo's *Madonna*, except that Sully & Company, London, were the dealers involved.

Jules Breton's *Returning from Work*, a carefully brushed study of a French peasant girl carrying a sheaf of grain, was painted in 1896, the same year M. Knoedler & Company acquired it from the artist and sold it to David T. Watson. It remained in the Watson Collection until acquired by Richard Beatty Mellon in 1917.

Jades for China Relief

Rare carved jades, porcelains and other Chinese art objects—120 in all—were on exhibition and sale during June at the C. T. Loo Gallery in New York. Entire proceeds go to the Chinese Women's Relief Association of which Mrs. Lin Yutang is president.

Dartmouth's Sample

PAUL SAMPLE, who graduated from Dartmouth College in 1920 and who has, since 1938, served as Dartmouth's artist-in-residence, is being featured by the school in a retrospective exhibition of his work. Beginning with Sample's first painting (dated 1922) and covering his career through to his latest work, a portrait completed in May, the exhibition comprises 64 oils and watercolors and a gallery of drawings and mural sketches.

Much of the work pictures California, where Sample worked for a number of years, and includes canvases executed on assignments from *Fortune* magazine. New England farm and mountain scenes occupy an important place also, all caught with simplicity and enlivened by the artist's sensitive feeling for the essentially rugged character of the Northeast. The show, on view in Dartmouth's Carpenter Galleries, closes July 6.

Rockport Schedules Shows

The active Rockport Art Association has competed plans for its 21st annual exhibition, to be run in two sections, the first dating from July 5 to Aug. 2 and the second from Aug. 6 to Sept. 8. Oils, watercolors, sculptures, pastels, etchings, drawings, designs and architectural drawings will be included. Original work not shown before in Rockport is eligible.

Chairman of the Association's art committee this season is Susumu Hirota, while the 1941 painting jury comprises Aldro T. Hibbard (chairman), Gifford Beal, Marion Sloane, William Potter, Gertrude Tonsberg, Prescott Jones and Antonio Cirino. Serving as sculpture jurymen are Richard H. Recchia and Viggo Brandt-Erichsen. (See "Where to Show" column for additional data.)

Twin City Collectors Show

The Minneapolis Art Institute is showing, through Aug. 1, a group of paintings drawn from prominent Minneapolis and St. Paul collections. Dominating the exhibition are works from 18th century England, with paintings by contemporary Frenchmen following.

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Apsara: Sandstone Relief,
Sixth Century Chinese

A Wingless Angel

FROM the T'ien Lung Shan district of far-away Shansi province in China comes one of the two recent Oriental accessions to the Walker Art Center in Minneapolis. A 6th century low sandstone relief, it portrays, with infinite grace and subtle strength, an Apsara, one of the music making angels of Buddhist mythology, playing a lute.

Unlike its Western prototype, the Buddhist divinity needs no wings to fly, but is depicted rising in the sky of its own volition. "The lines cut into the soft stone," the Center reports, "outline the figure with all the easy, flowing grace of Chinese calligraphy, adding to it the sculptural beauty of suggestive light and shade. The flat flowing draperies and flying scarves are not only decoratively rhythmical, but also convey the expression of calm dignity that is typical of Buddhist art at its best."

It was during the Six Dynasties (5th and 6th centuries A.D.) that Buddhism swept through China. Early practitioners carved huge cave temples into the rock cliffs lining the river gorges. These they decorated sumptuously with carvings and paintings, the upper walls and ceilings usually devoted to figures of flying Apsaras. The Walker Center's new figure is from the ceiling of such a cave. It is dated about 560 A.D.

The second addition to the T. B. Walker Collection is a 7th century Japanese gilt iron figure of Kwannon, the Buddhist god known in China as Kuan Yin, Goddess of Mercy. These two works symbolize a revitalization of the Collection, being the first accessions made since the founder's death in 1927.

Youthful Trends

UNDER THE TITLE, "Trends in Young Painters," the Georgette Passedoit Gallery in New York is exhibiting, until early this month, 17 canvases and two sculptures by the younger members of the gallery's group. "Especially interesting," wrote Howard Devree in the *Times*, "is a semi-surrealist, semi-abstract canvas called *Dusk*, by J. M. Hanson, in which the play of forms and half-glimpsed reality is stated in subdued palette with the effect of a melody for full orchestra dying away in the lower strings."

Devree described the two landscapes by Gertrude Abercrombie (one almost a miniature) as having "an uncanny power of suggestion through their very simplicity." Quita Brodhead and Ethel Schwabacher, the *Times* critic continued, "furnish high counterpoint for the serene landscapes by Violette Mege." Alice Tenney's *The Kite*, Devree termed "arresting and strangely disturbing," and Dantan Sawyer's *Ogunquit*, "a pleasing idyl in greens." Challis Walker's *Portrait Head*, a very small sculpture, is exquisitely sensitive, and John Rood's carved wood *Sleeping Pup*, is a compact, rhythmic work fraught with subtle, sly humor.

Completing the show are canvases by Jean Galandria, Raymond Kargere, Lawrence G. White, Bernard Murray and Antonio Gattorno.

Variety in Vendome Display

The Vendome Galleries, New York, in their first summer group exhibition are presenting oils and watercolors by 59 artists and statuary by six sculptors. On view through July and August, the show, described as a "lively, variegated display" by Melville Upton of the *Sun*, is a large, uneven affair. Lending variety are portraits, figure pieces, landscapes and still lifes, ranging in type from the conservative, solidly executed *Portrait of a Woman* by Joseph Kamenny to Rose Donohue's surrealist, intense *Triumph of Civilization*.

The sculpture section, which holds up well, presents plaster, wood and stone work by Ruth Kahn, Rhys Caparn, Ellen Key-Oberg, Raymond Meltzer, Mary Kellner and Margaret Brassler Kane.

Awarded A.C.A. Solo Shows

The A.C.A. Gallery in New York, now presenting its sixth annual competitive exhibition, has awarded four one-man shows as prizes instead of the usual one. Added exhibition space, to be obtained when the gallery moves early this summer into larger quarters at No. 26 West 8th Street, makes the expanded prize program possible.

Winners, who will be accorded their initial New York one-man shows next season, are: Jerome Burstyn, Nan Lurie and Leonard Pytlak of New York, and Martyl Schweig of St. Louis.

Art Week Results

MRS. FLORENCE KERR, WPA Assistant Commissioner, has just made public the results of the first National Art Week sponsored by the President and Mrs. Roosevelt. Artists and craftsmen, the report stated, netted more than \$100,000 from the sale of 15,000 exhibits.

Attendance at the 1,600 exhibitions in 500 communities was 5,000,000.

Mrs. Kerr emphasized the wide spread of the sales, pointing out that the Week was effective in finding an art market in the modest income brackets. More than 90 percent of the items sold were priced at \$25 or less, and both rural and industrial communities reported good returns.

Largest sales were recorded in the District of Columbia, with \$20,106. Next in line were Southern California, with \$7,772; New York State, \$6,930; New York City, \$5,865; Illinois, \$5,726; Iowa, \$4,301 and Michigan, \$4,079. Poorest showing, according to Mrs. Kerr's report, was made by Rhode Island, with only \$5.20 listed, followed by Arkansas, with \$105.15.

"With the continued sponsorship of the President and Mrs. Roosevelt, and with the co-operation of interested Government agencies and the art leadership of the nation," Mrs. Kerr concludes, "it seems clear that we have here an opportunity to build an effective program for the defense and the preservation of the arts in our democracy."

Sawyer Checks Up

In the following "letter to the editor," Charles H. Sawyer, director of the Worcester Art Museum, takes issue with Mrs. Kerr on her National Art Week figures for Massachusetts. Mr. Sawyer:

"My attention has been called to the report on National Art Week sent by Mrs. Florence Kerr to Francis Henry Taylor, National Chairman. This report lists the Massachusetts total sales as \$766.65 which was the preliminary figure for the first two days. The final total sales as reported by the Boston office amounted to \$3,106.53. As the former figure has been widely published and commented on adversely, I thought that in justice to our state and local committees who co-operated actively in State-wide exhibitions, I should call this to your attention."

Vollard Publications Shown

Although the late Ambroise Vollard was most famous as a pioneering dealer in modern French art, he was also a fastidious publisher of fine illustrated editions and print albums. The Brooklyn Museum is, through Sept. 21, paying tribute to this branch of the famous Frenchman's activities by presenting, for the first time, an exhibition of Vollard's publications.

Included are more than 20 flawlessly executed books and 130 prints from his published albums. Among the latter are plates by Bonnard, Bernard, Cézanne, Degas, Dufy, Denis, Fantin-Latour, Picasso, Redon, Renoir, Rouault, Sisley, Toulouse-Lautrec and others, representing not only the astute taste of Vollard, but also an abbreviated history of 45 years of modern French graphic art.

BRUMMER GALLERY

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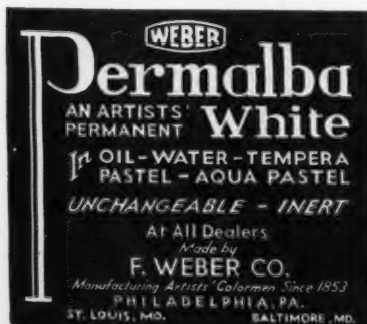
Parnassus Folds

THE MAGAZINE *Parnassus*, published by the College Art Association, abandoned publication with the May issue. A stimulating, intelligent magazine, it had, under the recent editorship of Lester D. Longman, effectively served the Association in the field of art education.

In explaining the change in Association policy, Sumner McK. Crosby, president, pointed out that "the Directors, after a careful review of the position of the Association in the field of art instruction, believe that its primary function is the support and promotion of the teaching of the history, analysis and interpretation, rather than the creation, of art. The history and criticism of art, since it reveals and interprets human values, finds its nearest educational kinship, not among the ateliers of creative art in our colleges, but among the other departments which serve the ends of a liberal, humanistic education: history, literature, and philosophy. To this end the Association will continue to publish the *Art Bulletin*, which has always been its chief organ for the publication of research. This does not imply any criticism whatsoever of the creative approach. The Association will continue to be interested in the relationship between the two branches of art instruction, as well as in material relative to the creation of art, when it is useful and instructive in art interpretation.

"Therefore, following the suspension of *Parnassus*, a new periodical, to be known as *The College Art Journal*, is to be undertaken. . . . It will be the purpose of this *Journal* to supply a complete and accurate source of information useful to student and professor alike and to promote an understanding and tolerance among art teachers of all types."

The move did not meet with unanimous approval of members, many of whom expressed opposition in *Parnassus'* last issue. Among them was Editor Longman, who wrote: "I think the Association should be essentially an educational organization and should give equal attention to creative art and art history, with special emphasis (in educational problems) on the relative places of the two in achieving the various objectives which art may subtend in the university. As an art historian I wish all success to the proposed *College Art Journal*, but as a member of the College Art Association I do not feel that this quarterly trade paper for art historians will answer the needs of the membership."



July 1, 1941

Monument for Noble

JOHN NOBLE, the early Kansas artist who became a famous Latin Quarter character and a crony of Sargent, Augustus John and Whistler, was recently honored by a memorial of unusual nature: the slashing of one of his canvases.

The artist's widow, seeing what she regarded as an inferior picture by her late husband among the Hearst properties on sale in New York, bought the work and slashed it. The money paid for the canvas, a 40. by 30 inch landscape, *Sunrise Over Boulogne*, was originally planned to pay for a monument for Noble's grave. "I know he would want me to do as I have done," Mrs. Noble told a New York *Sun* reporter. "He would not want this bad painting to survive."

Although Noble himself destroyed large numbers of his canvases, *Sunrise Over Boulogne* was only the second to meet a violent end at the hands of anyone else. The first was a large nude, *Cleopatra*, which hung over the bar in a Wichita saloon. Carry Nation, the fervent Prohibition crusader, hurled a brick through that one.

Muralists as Easelists

Recent exhibitors at the 8th Street Playhouse Gallery in New York were two young muralists, I. A. Block and Abram Lerner, both exhibiting for the first time as easel painters. Fourteen oils—landscapes, still lifes and figure pieces—comprised the show. Ordinarily we see easelists attempting to be muralists.

Howard Devree of the *Times* wrote that "Block is the more realistic . . . and his work is distinctly in the American manner of today. Lerner is the more imaginative and romantic, his *Statues by the Sea*, for example, being more in the School of Paris manner than in an American tradition. Both work intelligently and their work possesses promise."

No. 10 Reviews Season

The Number 10 Gallery in New York is, until July 12, holding a recapitulation show, bringing to its walls examples of the work of artists who have shown there during the past season. Seventy-two watercolors, oils, prints and sculptures are on view, encompassing almost every type and caliber of accomplishment.

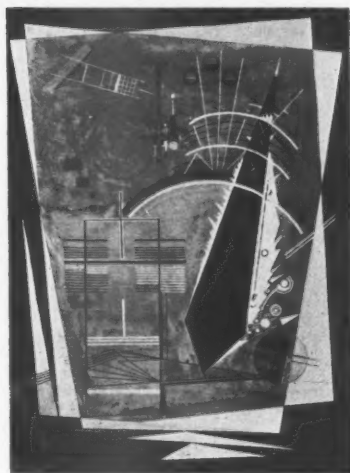
Nils Hogner, Rita Hovey-King, Leo Meissner, Donald Brown, Alice Standish Buell, Winfield S. Hoskins, Glen Ranney, Hjalmar Amundsen, and Florence C. Beecher are among the artists.

Allied's 28th Annual Announced

The Allied Artists of America, an unsubsidized co-operative of 222 artists, announces that its 28th annual exhibition, open to non-members as well as members, will be held from Nov. 1 through the 15th in the Fine Arts Galleries in New York City.

The exhibition, which will number approximately 300 displays, will include oils, watercolors, mural designs and sculpture. Medals and cash prizes will be offered as awards.

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Rabbi from Hebron: RUBIN
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Bought by Celebrities

"TALL, thin, with sparkling eyes and a mop of wavy gray hair that is not unlike the olive trees he loves to paint, Rubin is a picturesque character. Master of half a dozen languages, he is always ready to sing the praises of the Holy Land in any one of them. His studio in Tel Aviv has become a center where all world celebrities who visit the East congregate."

Thus described by Dalzell Hatfield, who has just sponsored a Rubin show in his Los Angeles Galleries, Rubin draws the celebrities in California, too. Among the first to visit the Rubin exhibition was famed Fanny Brice, who purchased his *Rabbi From Hebron* (reproduced above) and his *Purple Iris*. Another celebrated visitor was Edward G. Robinson, noted actor-collector, who bought three Rubin canvases and two drawings.

Miss Brice, who buys what she likes and who is credited by California dealers with "superb taste," is an important recruit in the rising ranks of West Coast collectors. Her new Rubin, a soulful, richly textured work, is imbued with a sense of the timeless patience of the Men of Palestine. In it, in the words of Hatfield, "is a beguiling synthesis of the light and colors of the Orient and the Occident, distinguished by poetic quality and inner strength. Character, the living spirit, imagination, knowledge of form and composi-

tion, and a fascinating sense of color are all apparent . . ."

More celebrities—Sir Charles and Lady Mendl, Merle Oberon, Alexander Korda, Anna Neagle and other lights of Hollywood's English colony—ushered in Dalzell Hatfield's July exhibition, a show of portraits and flower pieces by Cathleen Mann, Marchioness of Queensberry. Miss Mann, as reported in the June 1 ART DIGEST, was a June exhibitor at the Carroll Carstairs Gallery.

New Newark Gallery

CALLING themselves "Artists of Today," a group of New Jersey artists rented quarters in Newark, redecorated them and set themselves up as dealers to bring their own work before the public. Each member will be accorded a one-man show annually, intervening periods being devoted to group shows.

During all exhibitions the painters concerned attend and talk informally about their art. Expenses are met partly by the member-artists and by laymembers, the latter, according to their category, receiving a print or a painting annually.

Most recent exhibitor at the Artists of Today Gallery was Henry Gasser, whose watercolors were well received. In reporting this show, the Gallery wrote that "the manner in which Gasser applies his paint is strong and sure, yet the effect is full of delicacy . . . a result stemming from the artist's elimination of all that is superfluous."

Portland Traces Chinese Art

The Mills College art department, represented by Dr. Otto Maenchen, and the Portland Museum have collaborated in the organization of an exhibition of 300 Chinese ceramics covering the centuries between 1500 B.C. and 900 A.D. The show remains on view at the Portland Museum until July 6.

Inasmuch as pottery constitutes one of the few sources of data on the remote past, this branch of art has contributed richly to our knowledge of the history of ancient China. "Even though many of the exhibits are crude and in no sense works of art," the Museum *Bulletin* points out, "they yet reveal the elegance of the Han, the aristocratic austerity of the Wei and the realism of the T'ang periods."

Grosz Seen in Hawaii

George Grosz, famous German-born American painter who rose to world fame for his brilliant and biting caricatures of a vicious post-war Germany, is exhibiting for the first time in Hawaii. Examples of his work, dating from 1914 to 1939, are on view at the Honolulu Academy of Arts through July 13.

To Show Hopi Craft Work

The Museum of Northern Arizona's 12th annual Hopi Craftsman Exhibition will be held at Fort Valley Road from July 2 through the 6th. Enlivening the display of Indian arts and crafts will be groups of native artisans at work making the silver objects, pottery, baskets and textiles which the Museum is displaying and distributing.

Millionaire Limner

UNDER DATE of May 21, the New York *Herald Tribune* carried a Vichy dispatch announcing the death "several weeks ago" of Don Carlos Baca-Flor, Peruvian artist who during his long stay in the United States was known as the "painter of millionaires" because of his portraits of J. P. Morgan and a host of other financiers. Baca-Flor was 72 years of age and lived near Paris.

Baca-Flor, born in Peru, studied at the Academy of Fine Arts in Santiago, Chile, going later to Europe where Filippo Prosperi of Rome and Laurens and Constant of Paris were his teachers. He came to America at the behest of Morgan to paint the first portrait of the famous international banker, a work which now hangs in the Metropolitan Museum. George F. Baker and Eugenio Cardinal Pacelli (now Pope Pius XII) are other dignitaries who sat for the Peruvian painter.

Baca-Flor's honors include an unanimously voted first prize at the 1907 Paris Salon, the rank of Chevalier of the French Legion of Honor and the rank of Grand Official of the Order of the Sun, Peru.

In connection with Baca-Flor's death, it is interesting to quote George Biddle's reaction to a visit with J. P. Morgan (taken from Biddle's autobiographical *An American Artist's Story*):

"Hearing that I was an artist, he begged Miss Belle Green . . . to bring out the portrait of himself by Baca-Flor, the Peruvian portraitist. I was anxious to see it, as rumor had it that the price was \$25,000 and that there had been 75 sittings. The thing was built up with many timid brush strokes—like the encrusted Christmas cards which had a renewed vogue some years ago—until it had achieved an undulating papier-mâché vulgarity, the more incredible for its very life-like unreality. The great bear of a financier sat staring at his effigy, which stared back dully at the original.

"It is the finest portrait he has ever painted, and Baca-Flor is the most significant portrait painter since Romney."

"Never did a great man open his guard more completely to an art student's scorn."

Hammond Shows at Gloucester

In its first show of the season, the Gallery-on-the-Moors, at East Gloucester, is exhibiting a group of oils by Natalie Hays Hammond. Decisive in technique, sparkling with a keen clarity of vision, they remain until July 7.

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Keyed to the Home

AN EXHIBITION of unusual timeliness and one keyed to the current pictures-in-the-home trend has been organized by the Ferargil Galleries in New York City. On view through July 12, it presents 14 summery, outdoor watercolors by 11 contemporary Americans, not simply as watercolor exhibits but as the focal points in interior decoration themes designed by William Pahlmann, one of New York's most prominent decorators.

In each instance the artist calls the tune, Pahlmann filling in with a design that is modern or period, simple or complex, depending on the artists' choice of subject, composition and technique. Below Pahlmann's designs are swatches giving materials and color schemes for each room.

All stamped with Pahlmann's impeccable taste and his sure sense of color, the suggested rooms feature work by Barse Miller, Paul Sample, Y. E. Soderberg, Harry de Maine, DeHirsh Margules, James Fitzgerald, Carson Davenport, Victor Higgins, John Pike, Agnes Tait, Phil Dike, Gilmer Petroff and Phil Paradise.

In Final Judgment

"When the roads which have been built by the government have all crumbled to dust, when the structures erected by the government have fallen and history has come to strike a balance, it will, like every other government, be judged by the artistic achievements it has helped to promote and foster."

These are the far-sighted words spoken by Acting Mayor of New York City, Newbold Morris, during his recent address to the graduates of the City's eminently successful High School of Music and Art. The school, founded by Mayor La Guardia five years ago, is open to high school students who have a special aptitude for music and art and who wish to major in those fields during pre-college or pre-art school days.

The school celebrated completion of its fifth year with an exhibition at the Associated American Artists Gallery.

Marblehead Active

Under the presidency of Arthur Heintzelman, noted American etcher, the Marblehead Arts Association has scheduled a full summer of exhibitions and activities at its King Hooper Gallery in Massachusetts. Located in the center of a famous summer resort, the Association numbers 700 members and will, during the latter part of July, feature a show of prints by British war artists.

Met's New Dress

RECENT VISITORS to the Metropolitan Museum have blinked in surprise, made hasty surveys to make sure they were in the right place.

Reason? The Metropolitan, shaking a decade-old mantle of lethargy from its shoulders, is stirring to life. Already 13 galleries have been painted fresh, subtle colors, their exhibits reassembled into schools and arranged chronologically. Eleven additional galleries will be brightened and fitted into the new plan before autumn.

Rembrandt and his Dutch and Flemish contemporaries are now seen against a background of warm rose-brown; the Spaniards against a dull tone of rich rose; the 18th century Englishmen are newly impressive against walls of bluish green, and the bright 18th century Venetians are flattered by walls of luminous pale green-blue.

St. Louis Exhibits "The City"

The cities keep growing, crowding inhabitants into smaller and smaller spaces, allotting them less and less fresh air and light. Result: rising cost of living, lower standard of health, strangulation of cultural awareness.

The City Art Museum of St. Louis, deciding to do something about this, organized an exhibition called "The City" showing through scale models and a section of Norman Bel Geddes' New York Futurama what has and can be done to better living conditions in St. Louis. In thus focusing public attention on the benefits of integrated city planning, the St. Louis Museum is discharging an important duty to its community.

Education Exhibition in Boston

More than 20 museums have co-operated in assembling the huge educational exhibition which, until Aug. 3, remains on view at the Boston Museum. Organized as part of the annual conventions of the American Library Association and the National Education Association, current in Boston during early July, the show presents a transcontinental survey of museum facilities, offering visitors a dramatic picture of the many services available to school systems.

National Emergency Art

A timely exhibition, on view at the New York Public Library through July 15, called "Printing in a National Emergency," traces the development of posters and other printed propaganda implements from Revolutionary times to the present.

Cincinnati Schedules Annual

The Cincinnati Museum Association announces that its 48th annual American exhibition will be held from Nov. 8 to Dec. 7. Oils, watercolors and sculpture by all living artists are eligible.

Televised Art

SHORTLY AFTER July 1, when the Columbia Broadcasting System televises part of the collection of the Metropolitan Museum, a prediction which ten years ago sounded fantastic will be an accomplished reality. The initial broadcasts will be of black and white slides of museum properties and will have as their objective the creation of techniques for color television, which will be attempted later.

Francis Henry Taylor, the Metropolitan's director, and Gilbert Seldes, CBS television program director, are collaborating on the series. Present plans call for broadcasts of color slides also, and this fall, when portable television equipment is available, the actual paintings and sculptures will be broadcast from the museum itself.

In speaking of Columbia's projected television of art, Director Taylor said: "I believe it will be just as revolutionary for visual education as radio was for the symphony and the opera. It may have a perfectly incredible effect on American taste and perception. Television will do to the visual sense what radio has done to the American ear."

Taylor added that he was particularly interested in the prospect of ultimately transmitting the best in art to the city's schools, thereby enabling students to view original paintings without leaving the classroom.

Monastery for Golden Gate

A Spanish monastery, purchased by W. R. Hearst and brought to this country in 11 shiploads, has just been acquired by the Board of Trustees of the M. H. de Young Memorial Museum and will be set up in adjoining Golden Gate Park (San Francisco). Begun in 1185 and completed in the 16th century, the Monastery of Santa Maria de Avila consists of a 100-square-foot cloister, a 160-foot-long church with ceilings 50 feet high, a monks' dormitory, a refectory with walls seven feet thick and smaller buildings.

Standing originally on high cliffs overlooking the Tagus River 80 miles from Madrid, the monastery was partially wrecked during anti-clerical uprisings and at the time of Hearst's purchase was being used as a source of building stones by the Spaniards. A splendid record of seven centuries of Spanish ecclesiastical architecture, the buildings should prove a powerful attraction for San Francisco visitors. Purchase by the city was urged by Herbert Fleishhacker. Accompanying it was a storage bill of \$30,000.

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THE PRINT MAKERS: OLD AND NEW



View of New York: MORTIMER BORNE (Drypoint)

Borne Exhibits Drypoints at Corcoran

JUST CLOSED at the Corcoran Gallery in Washington was an exhibition of drypoints by Mortimer Borne, comprising farm scenes, landscapes, city scenes and figure subjects.

John Taylor Arms wrote of the show that it presented the work of a man "in such harmony with his medium that he is able, through it, to interpret his conceptions in terms of the printed line with clarity, without hesitation, and with a feeling as discerning and sensitive as it is forthright."

Leila Mechlin of the *Washington Star* liked Borne's views of New York, in-

cluding the one reproduced above. The artist, she wrote, "has been influenced by the current inclination toward boldness and strength, but his hand is skilled and capable of subtlety in execution. He uses drypoint exclusively and works directly on the plate, not even making a preliminary sketch. His line is vigorous."

Borne in Russian Poland, Borne was brought to this country at an early age. He studied at the Art Students League and the National Academy, is a member of the Society of American Etchers and is in the Library of Congress.

Etching Britons Viewed at New York Library

ONE of the timely summer features of the New York scene is the show of British prints which curator Frank Weitenkampf has assembled from the New York Public Library's extensive collections. On view at the Library's Fifth Avenue and 42nd Street building, the exhibition, though mostly devoted to 20th century printmakers, begins with a group of 19th century forerunners, among them Legros, Holroyd, Haden, Conder and Nicholson.

Shining among the present-day Britons are Bone (*Spanish Good Friday*) Cameron (*The Five Sisters*), Brockhurst, Rushbury and McBey. The exhibition, wrote Carlyle Burrows in the *Herald Tribune*, "is one which, following the pattern of standard collections, is largely composed of collectors' items, with each exhibitor represented by a print or two that is typical of his best achievement."

Qualities which are generally associated with contemporary British printmaking, Weitenkampf points out in the *Library Bulletin*, are "technical efficiency, a trim, neat sureness, a definite-

ness of statement which is yet not finicky." But the current show demonstrates that the art concerned cannot be pigeonholed so neatly. Stellar figures, Weitenkampf continues, have contributed a "freer and more individual expression," especially in etching, "in which field Bone and others have brought the more luscious line of the drypoint. Aquatint, too, has been applied in a more vigorous, free, and subtle fashion than in the days of the earlier, mass-production, application of this process. . . ."

Similar variety and vitality characterize British work in mezzotint, lithography and woodblock.

"Thus," Weitenkampf concludes, "there emerges a picture of the status of British printmaking today. Perhaps one may draw something of a parallel between what this reveals and British character generally. There is often a reticence, a reserve, which masks the inner feelings. A condition which may fool one as to the true nature of the artists—or of the people—with whom one has to deal."

Printed Art

"Printed Art—Pictures and Designs that Work" is the title of the exhibition which remains on view at the Brooklyn Museum until Oct. 18. Designed to demonstrate the part the artist plays in the vast amount of printed work that daily reaches the public, the show comprises displays explaining the three basic printing processes; newspaper and magazine editorial and advertising design, illustration and typography; direct mail and display; posters; packages and containers; textiles; wallpapers and coated fabric coverings, and book illustrations.

Included are special exhibits showing the step by step developments of a comic strip, the drawings and color proofs of a magazine cover, and the principal methods of creating original art work and of reproducing it to illustrate books.

Texas Printmakers

The active Dallas Print Society, now numbering 92 members, has decided to expand its drive to foster appreciation for the work of local printmakers by organizing an annual print show, the first edition of which will be held at the Dallas Museum from Nov. 2 through the 30th.

All Texas printmakers are eligible to compete. A jury, not yet named, will select the exhibits and award the prizes. Top prize will consist of a \$100 purchase award for a complete edition of prints. Additional details will be found in the *Digest's* "Where to Show."

Edith Wetmore's Gift

Miss Edith Wetmore, collector and print impresario, recently presented to the New York Public Library a group of modern etchings, wood engravings and lithographs. Among the artists represented are Edvard Munch, Picasso, Segonzac, Orozco, Albert Sterner, A. B. Davies, Severini, Kent, Arms and Agnes Tait.

The Library, characterizing the new acquisitions as "most welcome and desirable additions to the Print Room's portfolios," put them on exhibition during the last fortnight of June. They are now available for study in the Library's Print Room.

Houston Museum Buys Prints

The Houston Museum has added three prints to its collection: *Overseas Highway*, a colored lithograph by Ralston Crawford, and two black and white lithographs, Alexander Hogue's *Hooking on at Central Power* and Everett Spruce's *Big Pine*.

Sharp Illustrates Poe

William Sharp, artist and etcher, was selected to illustrate the Limited Editions Club's latest issue: Poe's *Tales of Mystery and Imagination*. Sharp, who left Germany at the personal invitation of Dr. Goebbels, recently saw one of his prints enter the permanent collection of the Library of Congress.

BOOKS: REVIEWS & COMMENTS

Educator Pearson

THE NEW ART EDUCATION. By Ralph M. Pearson. New York: Harper & Brothers; 256 pp.; 187 illustrations; \$3.

Reviewed by FRANK CASPERS

THE most penetrating and idea-packed book to appear this season on the education horizon is this volume by Ralph Pearson. Charged with power by Pearson's dynamic, questing mind, it explores the larger implications of art education: its relation to life as a whole. It also surveys the old and the new methods of art teaching, offers concrete programs for bringing out the full capacities of individual talents and critically examines widely promulgated educational theories.

One's life, and the life of man as a whole, should ideally, according to Pearson, have about it a design that brings order out of chaos. "Creative art," he writes, "can transform the environment of man. It can refurbish the mind and the home. It can change dull routine to emotional excitement. It opens the door, through participation, to the art of the ages. It touches all things of use which make up environment. It makes you and me and the leading artists of our time co-partners in the art production which will measure our culture for future generations. And beyond even these weighty matters it can mean that personal and elusive thing—joy in living."

Old art education, branded "decadent" by the author, is built around copying of external appearances of things. This, says Pearson, is craft, not art. Art, he insists, springs from deeper wells, draws strength and inspiration from within; it taps the emotions, natural gifts and experience-reservoirs of the artist.

Pearson's new education is given over entirely to plumbing these personality depths, drawing personalized creation from out of the student's inner being.

Giving historical base to his stand, the author writes that "if there are root qualities in works of many different eras which endure through long periods of time, these qualities go far beyond craft . . . they tend to deal with the visions of man and the welding of these visions into symbolic concepts which he, the creator, has added to the material of his subject. It is with this plus quality, this something added to subject by man as artist," that the new art education concerns itself.

This Pearson bulks under the designation "Modern School" of art education, a school which in turn he divides into three component parts: (1) the division in which motivation and methods spring from feeling and sensing, (2)

the one in which they are based on the intellect and (3) the School of Confusion, whose members "have sensed the inadequacies of copying and have floundered into more creative ways without comprehending where they are going, how they are to get there, or what is the meaning of the conflicts in which they find themselves."

Pearson emphasizes the No. 1 division. "To be limited to intelligence in the response to a work of art," he writes, "is to miss the richest vein of human experience . . . Producing and experiencing works of art are not thinking processes. They are not matters of skill. They go deeper within human capacities than these functions of conscious mind and hand. They root in sensitivity. They are intuitional in the sense of not being reasoned . . . Emotion is the way to emancipation of spirit. It is the way in which we can feed and cause to grow powers within all of us, powers which alone can break the bondage to materialism." But the author does not advocate a "free, wild emotional spree;" on the other hand, there should, ideally, be a merging of mind and emotion. "The main necessity is to have the emotional base on which conscious mind may act. *Art education must be built on the solid foundation of this emotional approach to doing and experiencing.*"

As one might expect, Pearson, whose own school he calls the Design Workshop, puts emphatic emphasis on design as one of art's, and consequently one of art education's great underlying principles. "Design," he elaborates, "permeates all the arts. It is their lifeblood. It gives cohesion and effective meaning to the vision and expression of the universal artist." Again: "Design is the common denominator of all the arts. It is timeless and placeless. Without it man's expression in any medium may be informative, may exhibit technical mastery, but it *cannot be art.*" And: "The designed picture becomes an entity in itself instead of a recorded fragment of nature. It creates its own world, it has its own laws, it becomes a source of experience and gives forth its own values which are different from the values experienced from nature . . . The recognition of this break with the actual appearance and the substitution for it of a source of new and different experience is the first requirement both for producing and for comprehending a designed work of pictorial art."

And lastly, Pearson, addressing himself to teachers, insists that they "must be creative-minded . . . must develop a sensitive alertness to the quality of things . . . must inspire enthusiasm. The creative attitude of mind and a participating awareness of design are at least of equal importance with pedagogical knowledge. Without the former the pedagogical knowledge is barren in art teaching."

Though primarily a handbook on art education, Pearson's book has inspirational and idea value for all artists and appreciators.

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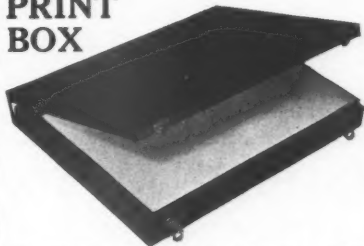
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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Cincinnati, Ohio

CINCINNATI'S 48th ANNUAL, Nov. 8 to Dec. 7, at Cincinnati Museum. Jury. Media: oil, watercolor & sculpture. Prizes not announced. Last date for receipt of cards: Oct. 14; for arrival of exhibits: Oct. 20. For information write Walter H. Siple, Director, Cincinnati Art Museum, Cincinnati.

Dallas, Texas

DALLAS' 1st PRINT ANNUAL, Nov. 2-30, Dallas Museum. Open to all Texas print-makers. Jury. All print media eligible. \$100 purchase & other awards. Last date for return of cards: Oct. 25. Dates for receiving entries: Oct. 16-26. For information write Mrs. John Morgan, Dallas Museum of Art, Dallas, Texas.

New York, N. Y.

ALLIED ARTISTS' 28th ANNUAL, Nov. 1-15, Fine Arts Galleries, New York. Open to all American artists. Jury. Cash prizes. Media: oil, watercolor, sculpture & mural designs. Date for arrival of entries: Oct. 27. For blanks and complete data address Harry E. Olsen, 321 East 44th St., New York City.

Pittsburgh, Pa.

CARNEGIE INSTITUTE'S AMERICAN PAINTING EXHIBITION, opens Oct. 23, 1941, at Carnegie Institute, Pittsburgh, Pa. Open to American citizens who have not previously shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. For data write Carnegie Institute, Department of Fine Arts, Pittsburgh.

Rockport, Mass.

ROCKPORT'S 21st ANNUAL at the Old Tavern Galleries. Second section: Aug. 6 to Sept. 8. Open to all paid-up members. Media: oil, watercolor, pastel, sculpture, prints, drawings & designs. Jury. Last date for receiving entries: July 21. For information write John M. Buckley, secretary, Rockport Art Association, Rockport, Mass.

Competitions

GOVERNMENT MURAL: Section of Fine Arts competition for \$26,000 commission for 27 panels for the Rincon Annex P. O. in San Francisco. Open to all American artists. Closing date: Oct. 1. For full information write Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

GOVERNMENT SCULPTURE: Section of Fine Arts \$5,200 competition for Statesville, N. C., Post Office. Open to sculptors of the Southeast. Closing date: Sept. 1. For information write Mrs. Lewis C. Burwell, Mint Museum of Art, Charlotte, N. C.

GOVERNMENT SCULPTURE: Section of Fine Arts \$4,200 competition for decoration of York, Pa., Post Office. Open to sculptors of the Northeast. Closing date: Aug. 4. For information write J. Burn Helme, Division of Fine Arts, Pennsylvania State College, State College, Pa.

GOVERNMENT MURAL: Section of Fine Arts competition for \$8,000 commission to decorate Social Security Building. Open to all American artists. Closing date: Sept. 1. For information write Section of Fine Arts, 7th & D Streets, S.W., Washington, D. C.

GOVERNMENT MURAL: Section of Fine Arts competition for \$4,000 commission to decorate Chicago postal station. Open to all American artists. Closing date: Dec. 1. For information write Meyric Rogers, Art Institute of Chicago, Chicago, Ill.

MODERN MUSEUM PHOTOGRAPHY COMPETITION: Open to all American photographers; any photograph "which interprets the American spirit" is eligible. 100 purchase prizes of \$25 each. Closing date: Aug. 15. For data and blanks write Department of Photography, Museum of Modern Art, 11 W. 53rd St., New York City.

WASHINGTON UNIVERSITY FASHION ART SCHOLARSHIP: a full year's tuition in the St. Louis School of Fine Arts in either dress design or fashion illustration. To be awarded on basis of submitted drawings. Closing date: July 15. For entry blanks write The Advisory Council, St. Louis School of Fine Arts, Washington University, St. Louis, Mo.

BOOKS IN BRIEF

ON MY PAINTING, by Max Beckmann. New York: Buchholz Gallery; 13 pp.; 25c.

A pamphlet in which the noted German expressionist explains the motive behind his art and something of his philosophy of life and aesthetics.

A HANDBOOK OF HOME DECORATION, by Walter Rendell Storey and Helen Anderson Storey. Pelham, N. Y.: Bridgman Publishers; 208 pp.; illustrated; \$1.50.

Twelve illuminating chapters on almost every phase of decoration, from selecting furniture, on through arrangement and color, period styles and saving money to modern vogues. A helpful, practical book which at the price it is a real bargain.

STILL LIFE OIL PAINTING, by Marion Bruce Zimmer. New York: Harper & Brothers; 133 pp.; illustrated in color; \$3.

The author, instructor in painting at Syracuse University, tells about his art in chapters dealing with materials, form and drawing, lights and darks, composition and forcefulness, picture making and methods for teachers.

THE CHINA TRADE AND ITS INFLUENCES, by Margaret R. Schere and Joseph Downs. New York: Metropolitan Museum; 21 pp. text; 101 reproductions; 50c.

An illuminating booklet issued in conjunction with the museum's exhibition.

ART AS EDUCATION, by Rosabell MacDonald. New York: Henry Holt & Company; 306 pp.; illustrated; \$2.50.

An experienced, progressive art teacher here gives other teachers a practical, farsighted handbook. Stimulating and high in idea-content.

THREE CENTURIES OF LANDSCAPE DRAWING, by N. S. Trivas. Sacramento: E. B. Crocker Gallery; 23 pp.; 13 reproductions; \$1.50.

Illustrated catalogue of an exhibition of same title. Harry N. Pratt, Crocker Gallery director, contributes a preface.

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The Field of American Art Education

By FRANK CASPERS



Bill McNulty, Ann Brockman and Jon Corbino in their Rockport, Mass., Summer School

Benton on Education

It's Benton again, but this time a more thoughtful Benton explaining (in a recent issue of *Common Sense*) why he let fly against museums in his job-costing New York blast.

Museums, Benton conceded, have their places and are valuable to artists for technical research, but "they are also dangerous." If they "get their fingers into the business of art education," Benton wrote, "they will kill it." Not wilfully, of course, but indirectly through their over-emphasis of the past in considering the culture of today.

"What I am now afraid of, because of the power and prestige of the museums," the famous Missourian continued, "is that the young and sensitive artist will be caught in his floundering student days and turned away from life and back to imitating the dead or producing attenuations of exotic imports."

Benton's conclusion:

"The only people who can teach art or make it of cultural significance are those who create it. Judgments of the creative mind are very unstable, but they are alive and, even when time may show them to be erroneous, tend to stimulate creativeness. The scholastic mind, tied to accepted judgments, even historically correct ones, cannot function here. Sterility does not produce new life. If we let the museums and universities take over art education and put it in the hands of directors and professors we will turn our young American artists into copyists. If we don't want our culture to be a series of imitative gestures we must keep our educational procedures out of the hands of those who don't know or recognize anything else and who are so certain that art is an attribute of the dead that they put thirty year death clauses

in their purchasing programs to keep out the vulgarity of Life."

This last is aimed directly at Kansas City's William Rockhill Nelson Gallery of Art, which is prevented by a stipulation in its donor's will from buying the work of any artist until thirty years have made green the grass on his grave.

School Attendance Grows

The current school season, according to Ann Brockman of the Cape Ann School in Rockport, is an unusually effective one, both from the point of view of numbers of students and talent. Students this year are younger, Miss Brockman reports, and most are "unusually talented."

Students from Hawaii, California, Florida and all the Mid-Western States have enrolled, those from the Central States being particularly impressed with the school's location on a beach with the Atlantic rolling in a few feet away. The school offers elementary and advanced instruction in landscape and figure work. On the faculty, besides Miss Brockman are William C. McNulty and Jon Corbino.

Clay Club's Summer Classes

The Clay Club, comprising a progressive group of New York sculptors, will remain active during the summer months, sponsoring exhibitions in the Club's galleries in Greenwich Village and conducting classes in sculpture.

Experienced teachers give individual instruction in all sculptural media for an eight-week period beginning July 7. Work is geared to the student's special talent and background and classes are open to beginners and advanced students alike. In addition, the Club's studio facilities are available to professional sculptors.

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Along the Ohio

MARIETTA, OHIO, situated at the confluence of the Ohio and the Muskingum rivers, is surrounded by treed hills and grass-carpeted valleys. Its river-front life and the peace of its shaded streets afford painters rich landscape material—material that is utilized in the summer classes which Harry H. Shaw and Clyde Singer conduct until Aug. 30 in their Ohio River School of Painting.

Students work out of doors in all media. Instruction is strictly individual and all effort is made to bring students up to a professional standard. Tuition, because of unusually low overhead expenses, is very moderate.

Beginning July 22 the school's quarters will be the scene of an exhibition by Shaw and Singer that will continue through Aug. 17. From that date until the close of the term, the school will feature an exhibition of student work.

New Florida School

West Palm Beach's new Norton Gallery and School of Art, the opening of which was reported in the Jan. 1 ART DIGEST, has initiated a full schedule of classes in the arts. The school's summer session, open to both adults and children, continues through Aug. 23, offering classes in painting, drawing, outdoor sketching, sculpture, etching, commercial art, architecture, fashion design and photography.

The school's curriculum also includes classes in writing, music, the theatre and languages, and special classes in

painting and sculpture for children. The institution is housed in splendid new quarters and enjoys the real advantages of Florida's coastal climate. Students have available the collection and library of the Norton Gallery. Director of the new organization is Mary E. Aleshire, formerly head of the Four Arts Club of Palm Beach.

Classes on Long Island

Near the tip of Long Island, breasting the ocean breezes that sweep in from the Atlantic, is Amagansett, a rambling village whose quaint streets, old churches, fishing docks and bays afford abundant material for students of the Amagansett Summer School.

Each morning landscape students work out of doors under Hilton Leech, while afternoons are devoted to life and figure painting in the school's studio under Hollis Holbrook. In addition, there is a class in ceramics and pottery, taught by William Tracy. Each instructor gives three criticisms a week, with Saturday mornings devoted to a quick sketch class in the studio.

Florence V. Cannon To Teach

Florence V. Cannon, president of the American Color Print Society and art director of Harcum Junior College at Bryn Mawr, Pa., is conducting her own art school, from July 8 to Sept. 9, at Marblehead, Mass. For five years an instructor at the Pennsylvania Academy's Chester Springs School, Miss Cannon brings her oil, watercolor and print students an extensive teaching background.

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AT THE EDGE of the Gulf Stream, 30 miles off the Massachusetts coast is the historic island of Nantucket, once famous as home port of a huge whaling fleet but now a picturesque center where artists from every part of the country spend their summers. Boats, docks, surf, sand dunes, moors, elm-lined streets and superb examples of old New England houses (many dating from near 1600) abound and are a never-ending source of landscape material.

Among the artists using this material in teaching is George Parker, whose large studio is located at the side of a wharf. Three days each week Parker takes his students to interesting locations for work, and on Saturdays conducts a group discussion and criticism, executing a demonstration painting to dramatize his points. Studios are available at all times to students for life and still life work in all media. Criticism is given on all work completed outside of regular class hours.

An innovation at the Parker school this summer is the addition of a sculpture class, conducted by Nicolas Karpenko, Russian-born and trained. Karpenko, according to Parker, "full of the fire, enthusiasm and ability of his race," is known as a teacher, exhibiting sculptor and, in addition, a builder of exhibition boat models. Classes, open to beginners, advanced students and professional artists, continue through Oct. 1.

Classes in Hindu Art

Leo Nadon, director of New York's Academy of Allied Arts, announces that Duala Satyakama Jabal has been appointed head of the school's newly created department of Hindu painting. Jabal will teach, in both summer and winter sessions, the techniques, methods, preparation of materials and the underlying art-philosophies of the Eastern schools of painting. Subjective symbolism will be stressed in the mural division.

Children's classes will be offered Saturday mornings, and there will be a series of evening lectures on the philosophy of Indian schools of painting. Miss Rose Andrews will conduct a series of lectures on the dominant ideals of the arts of India.

Griffin Teaches Landscape

The picturesque rolling woodlands and lake country of northern New Jersey is being exploited this summer by Frederick J. Griffin, prominent New Jersey

artist who is conducting outdoor landscape classes in that section through Sept. 6. Instruction is in oil and watercolor, with mornings devoted to "elementary principles of pictorial composition for beginners or intermediate students and problems in expression for advanced students." Courses are open to children over 10 and to youths and adults.

For those with only limited time at their disposal, Griffin is holding special Saturday afternoon classes in outdoor landscape. Attractive locations are chosen and criticism is general. In case of inclement weather, students will paint from life and still life in Griffin's studio.

Fontainebleau in the Poconos

"The Pocono Mountains offer endless vistas of scenery to tempt the painter's brush. The forests fill the air with the exhilarating odor of Pine, the mountain elevations promise cool breezes always." With this description of its new summer location, the Fontainebleau School of Fine Arts Alumni Association announces the classes which the transplanted Fontainebleau School will conduct this summer.

Jean Despujols, for years on the school's faculty in France, will teach painting, "endeavoring to reach the personality of his students and assist them in deepening their expression." Architecture classes will be under the direction of Jacques Carlu, from 1923 to 1937 director of the original Fontainebleau School. As none of the sculptors from the French faculty have been able to reach the United States, this section will be handled by Bruce Moore, American and Paris trained sculptor.

Schaeffer's Two-Week Courses

The Rudolph Schaeffer Summer School in San Francisco is conducting two-week sessions in design and in flower arrangement, offered, respectively, from July 21 to Aug. 1 and from Aug. 4 to the 15th. Both courses are given by Schaeffer himself.

Design students construct models, learning the principles of space, function and the aesthetics of design. Color, form, line and texture are emphasized in the flower arrangement classes.

Receives Yale Scholarship

Miss Ethlyne Jackson, of the staff of Kansas City's William Rockhill Nelson Gallery, has been granted a graduate study fellowship in the Yale School of Fine Arts for the year 1941-42.

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The Extension Division of the University of Wisconsin has, in opening classes in Milwaukee, solved an educational problem in a novel and effective manner. Students in painting, sculpture, commercial art, drawing and mural painting are sent to work in the studios of their instructors, thus personalizing their instruction and familiarizing themselves with professional surroundings and techniques. The plan's success is attested to by the prizes taken in recent Wisconsin exhibitions by Extension students.

Teachers now conducting University classes in their private Milwaukee studios include Robert von Neumann, Edward A. Boerner, Edmund Lewandowski, Hans Goes, Armin Hansen, Alfred G. Pelikan and Dick Wiken. Sculpture classes were initiated in Wiken's studio a year ago with an enrollment of six. Today there are 43 students under Wiken's care.

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LOCATED in a large old house framed by terraced gardens, the studios and kilns of the Inwood Pottery on New York City's Washington Heights are offering a complete range of classes (and private instruction) in modeling, pottery building and designing, glazing, techniques of decoration, molding and firing. Inwood Pottery's summer session, beginning July 8, is open to beginners, children, advanced students and teachers. College credits are given.

Students work out of doors in the garden, receiving personal instruction from Charles B. Upjohn and from the school's directors, H. Aimée Voorhees and Marie Le Prince, both noted as exhibiting ceramists and daughters of L. A. Augustin Le Prince, who won honors in ceramics in Europe, and Mme. S. E. Le Prince, founder of the New York Society of Ceramic Arts.

Many sculptors have learned the rudiments of the ceramic branches of their art in Inwood, and each summer a host of teachers from almost every State attend the school's special classes in the teaching of ceramics.

Grand Central School

Located right in the heart of Manhattan, in the Grand Central Terminal Building, is the Grand Central School of Art. Offering students scaled training in all branches of fine and commercial art, the school also affords out-of-town enrollees an excellent opportunity to study and to enjoy the stimulation of life in New York.

The School's summer classes run through Sept. 6. Edmund Greacen teaches life and landscape; Allen Hermes, drawing and still life; F. Clifford Young, illustration; Charles Strauss, cartooning and humorous illustration, and Frank Hazell, advertising art.

Minneapolis' Summer Classes

The Minneapolis School of Art, currently conducting a six-week summer course, is offering students a well-rounded program of classes in both fine and commercial art.

Glen Mitchell is teaching landscape painting; Gustav Krollman, life drawing and portraiture; Paul Winchell, figure study and lithography; Betty Carney, drawing and composition; Ellen Carney, costume design and research; W. Kenneth Pope, photography; Fred-eric Calhoun, advertising art, and Warren Mosman, clay modeling.

School Changes Name

The Commercial Illustration Studios, Inc., of New York City has changed its name to Art Career School, Director Charles Hart Baumann announces. The school conducts classes in fashion illustration, costume design, drawing and painting.

Benton Students Organize

From Leonard Lyons' column in the New York Post: "Thomas Benton's art students, who resigned in protest from the Kansas City Art Institute, are establishing a co-operative school there—and insisting that Benton be their teacher."

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Notice

Our Executive Treasurer, Mrs. D. H. B. Pugh, will be away from New York until future notice. The National Executive Committee therefore has delegated the work done heretofore by Mrs. Pugh to our Executive Secretary, Miss Mildred Nevitt Kelley, who will bear the *ad interim* title of Executive Secretary-Treasurer. Members are requested to address all inquiries, letters and subscriptions to Miss Mildred N. Kelley, 630 Lexington Avenue, New York, N. Y.

Steps Leading to Good Art (III)

Artists would do well to train themselves to act in this sequence:

1) To look at what they are about to paint, the mind passive, the body perfectly relaxed, until they are aware of a definite emotion evoked. This feeling they will never forget. If agreeable, it will drive the artist on to distinguished accomplishment. Thanks to it, work is never drudgery. Work, for such

an artist, becomes his greatest happiness. After looking, then comes

2) To feel; then, and then only, should he analyze what he sees and feels and is to paint, and he proceeds

3) To analyze what he sees in terms of importance to the EYE. The mind is still passive. There will be surprises here, because prior training has led us to suppose that some things, like the head or face, are always important. This may not be so. Until the artist has trained himself to note truly the relative importance to his eye of the visual attractions he is studying, he can check his analysis by a natural phenomenon of the eye, the *after-image*. Let him look down at the ground, then up at what he is to paint, several times. He finds he is looking at the same spot each time. This is the center of balance of visual attraction—the focal spot. In all good pictures the focal spot lies somewhere on the median perpendicular of the painting.

For the *after-image*, let him look at the focal spot while he counts to forty slowly—then quickly at a spot on a sheet of paper. In an instant appears, progressively and in negative (light showing dark and dark light), first that which is of *dominant* importance to the eye; then what is of *second* importance; then the area of *third* importance. This is enough to note.

4) Commit to memory:

1. Dominant visual attraction
2. Second visual attraction
3. Third visual attraction.

Then, and then only, is the artist ready to begin to make his composition and to draw or paint. That is, now he has made his indispensable preliminary preparation for work. Thanks to these preliminaries, he is master of those mishaps which leave haphazard artists, who begin painting with brilliant cleverness, utterly inert and helpless. If their painting becomes a chaotic mess, they are at a loss what to do about it. But the artist with the order of importance to the eye of the visual attractions well in mind, will note promptly when something of minor importance becomes unduly assertive to the eye, or when that of first importance has lost its dominance; he can make the necessary correction without loss of time or worry. At all stages of work, the paintings of this artist is essentially good art. So

5) *Work*, for the artist, is a synthesis, based on a memorized analysis of the order of importance to the eye of what he is to paint. Keeping the visual attractions in the identical order of visual importance in his painting, he now is free to use all his intelligence, and to draw on his stores of knowledge and experience.

Knowledge, great knowledge, is essential to a great artist, because the *doing of something is never so difficult as knowing what to do*. The artist, then, is a student as long as he lives.

Knowledge, for the artist, comprises all that is known to the wise men of his day, and, consciously or unconsciously, to him, his works reveal his acquaintance with the ideas of the great thinkers of all ages. But specifically, the knowledge essential to the artist is of the principles of visual art, and of art technic. The latter is concerned with the use of materials that will assure longevity to his work. His painting is finished when it evokes in him, as he views it, the identical emotion or feeling that was his original inspiration.

6) *Judgment* of the finished painting may be summarized by the words—*does it look right?*

Does it look right:

1. In its intended environment and place?
2. At a great distance, are the dominant, second and third visual attractions still seen in that order of importance?
3. At about $4\frac{1}{2}$ times the larger dimension of the painting (at which distance the painting can be seen as a whole) are the visual attractions seen in their proper order of importance? Does it here arouse in you the intended emotion?
4. Nearby (for technic and minor details)?

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Leslie Griffen Cauldwell

Oct. 18, 1861—April 6, 1941

In the death of Leslie Cauldwell in Nazi occupied Paris, after a long and distinguished career in America and in France, the American Artists Professional League has lost an outstanding leader and friend. His studio home at 4 bis Cité du Retiro, near the Madeleine, had long served as informal headquarters for League members in Europe. This statement is at best but feeble acknowledgment of our gratitude for the many notable services that he rendered to American art and artists through the American Artists Professional League.

Art Week—1941

Among the many new directors appointed for the coming 1941 American Art Week is Arnold Ronnebeck of Denver. Visitors to Colorado are familiar with the work of this celebrated sculptor, who has won many gold and silver medals. His work includes sixteen panels on *The History of Money* in the Denver National Bank; *Madonna and Angels*, in St. John's Cathedral; and *The Ascension* in the Church of the Ascension. At present he is perpetuating the ceremonial dances of the American Indian in a series of friezes. Mrs. Ronnebeck, formerly Louise Emerson of Long Branch, N. J., is represented by frescoes in the Denver General Hospital, the facade of Morey Junior High, and murals in the Cosmopolitan Hotel and the Denver Children's Hospital. She took part in Mrs. Tower's fine program of January 20, 1941, by showing color sketches of murals.

We regret that illness prevents Mrs. Tower from continuing her splendid work as Art Week Director for Colorado. Mr. Ronnebeck, her successor, has many connections with the artists, sculptors, and club women of Colorado.

Our silver medal state, New Jersey, held its Annual State Chapter meeting at the Montclair Art Museum, with Edmund Magrath, Chapter Chairman, presiding. Mrs. Harold E. Liggett of Montclair was appointed American Art Week

Director for 1941, with Mrs. Wallace Ellor as membership chairman. They are live wires who will keep art humming in New Jersey.

At the New Jersey State Federation Convention at Atlantic City, Mrs. Robert Lockhart of Long Branch was honored by the presentation to her club of an oil painting, *Reflections* by H. D. Tanner, for her good work for art along the Jersey shore. The reports for 1940 American Art Week from these coast districts were so fine that they helped New Jersey win the American Artists Professional League prize for Art Week, the statue *Dawn* by Ulric Ellerhusen.

The work for art in California, which has been under the able leadership of Mr. Andrewson, Mrs. Matzka and Miss Julian Mesic, is now in the hands of Paul B. Williamson of Oakland. He will act as both State Chapter Chairman and Director of American Art Week, and is already making plans for reorganization on a large scale. Miss Mesic, in resigning because of ill health, wrote: "This can be my only contribution for 1941. Mr. Williamson's willingness to serve, coupled with his capacity to handle and organize a large plan, makes him the person whom I have sought for League work for ten years."

Our very busy American Art Week Director for Illinois, Mrs. Albion Headburg, who is also art chairman of the Chicago Woman's Club, chairman of art on the Recreation Committee, and manager of the Tudor Gallery, writes that she is making extensive plans and appointing her committees for American Art Week. Members of the Recreation Committee are appointed by the Governor; all are keen about the American Artists Professional League and what it means to our artists. Many sales were made last year and Mrs. Headburg is working hard to better the total this year.

Massachusetts Organizes

John G. Wolcott, State Chairman for Massachusetts, is building up a state organization. Among those who have accepted positions as local chairmen in colleges are the following:

Dr. Dard Hunter, curator of Dard Hunter Paper Museum, Massachusetts Institute of Technology, Cambridge, Mass.; De Merritte A. Hiscoe, lecturer in education, Tufts College, Medford, Mass.; William M. Jewell, instructor in art, Boston University, 27 Garrison Street, Boston, Mass.; and Almanzor L. Dupuis, sculptor, Dartmouth College, Hanover, N. H.

Mr. Wolcott also reports that the following have accepted positions as Directors in various cities: Galen Perrett, Rockport, Mass.; Mrs. Jerome J. H. Downes, Wellesley, Mass.; Lester Stevens, Springfield, Mass.; Leo B. Blake, Berkshire, Mass.; and Charles Deme-tropolis, Boston, Mass.

Hints to Art Directors

"Hints to Art Directors," which appeared in the May 15th issue of THE ART DIGEST, mentions many activities of interest to state leaders. A copy will be sent to State Chairmen or Directors upon request to Miss Mildred Kelley, Executive Secretary-Treasurer, 630 Lexington Avenue, New York City.

—FLORENCE TOPPING GREEN.

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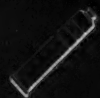
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Institute of Arts July: *Paintings of the Upper Hudson by artists of the Past.*

AUBURN, N. Y.
Cayuga Museum To July 14: *Garden Sculpture. E. Widstrom; July 16-Sept. 15: Permanent Collection.*

BALTIMORE, MD.
Museum of Art July: "A Century of Baltimore Painting."
Walters Art Gallery July: *William T. Walters Retrospective.*

BIRMINGHAM, ALA.
Public Library Art Gallery July: *Photography.*

BOSTON, MASS.
Doll & Richards July: *Contemporary Paintings, Prints & Sculpture.*
Institute of Modern Art To July 27: *Winslow Homer Watercolors.*
Museum of Fine Arts To Aug. 3: *The Museum in Education; July: Chinese Buddhist Paintings.*

BUFFALO, N. Y.
Albright Art Gallery July: *Design in Art.*

CAMBRIDGE, MASS.
Fogg Museum July: *French Paintings of the XIX and XX Centuries.*

CHICAGO, ILL.
Art Institute July 17-Oct. 5: *20th International of Water Colors.*
Chicago Galleries Assn. July: *Artist Members.*
M. O'Brien & Son July: *Contemporary Americans.*

CINCINNATI, O.
Art Museum July: *Contemporary American Prints; Portraits from Allyn C. Poole Collection; Work of Museum Classes.*

CLEARWATER, FLA.
Art Museum July: *Florida Gulf Coast Group.*

CLEVELAND, O.
Museum of Art July: *Silver Jubilee Exhibition.*

COLORADO SPRINGS, COLO.
Fine Arts Center July: *6th Annual, Artists West of the Mississippi.*

COLUMBUS, O.
Gallery of Fine Arts July: *Columbus Art School Show.*

CONCORD, N. H.
State Library July: *Paintings, Louis D. Fuitteumier.*

DAYTON, O.
Art Institute July: *I.B.M. Contemporary Art.*

DENVER, COLO.
Art Museum July: *2nd Annual Sculpture Show.*

GROSSE POINTE FARMS, MICH.
Alger House Museum July: *Work by Lyonel Feininger.*

HAGERSTOWN, MD.
Washington County Museum July: *Costumed Miniatures of Presidents' Wives, Ethel McLean.*

HANOVER, N. H.
Dartmouth College July 10-Aug. 8: *1st Annual, New Hampshire Art Assn.*

HOUSTON, TEXAS
Museum of Fine Arts July: *Prints, Childe Hassam and Donald S. MacLaughlin; Art of Hopi and Zuni Indians.*

KANSAS CITY, MO.
Art Institute July: *Student Work.*

KENNEBUNK, ME.
Brick Store Museum To July 12: *Prints & Crafts; July 14-Aug. 2: Oils and Sculpture.*

LOS ANGELES, CALIF.
Foundation of Western Art To July 12: *4th Annual Review of California Art.*

Museum of Art July: *Paintings of France since the French Revolution.*
Municipal Art Commission July: *Artists of Los Angeles and Vicinity.*
Stendahl Art Galleries To July 19: *Work of George Chann.*

MANCHESTER, N. H.
Currier Gallery July: *Contemporary American Artists.*

MARBLEHEAD, MASS.
Art Assn. July 13-31: *Prints from British Artists in service.*

MILWAUKEE, WISC.
Art Institute July: *Permanent Collection.*

MILLS COLLEGE, CALIF.
Art Gallery July: *Paintings, Fernand Leger.*

MINNEAPOLIS, MINN.
Institute of Arts July: *Views of Upper Mississippi Valley.*
Walker Art Gallery To July 17: *Paintings, Mary Gale Hobbs; July 18-31: Work by Bennett Swanson.*

NEWARK, N. J.
Museum of Art July: "Three Southern Neighbors," *Latin-American Show.*
New Jersey Gallery (Kresge Dept. Store) To July 18: *Flowers & Gardens by N. J. Artists; July 21-Aug. 8: Landscapes & Marines by N. J. Artists.*

NEW HAVEN, CONN.
Yale Art Gallery July: *Annual of Student Work.*

NEW LONDON, CONN.
Lyman Allyn Museum July: *Silhouettes from Mrs. H. L. Lonsdale's Collection.*

NEWPORT, R. I.
Art Assn. To July 22: *30th Annual, Paintings & Small Sculpture.*

OAKLAND, CALIF.
Art Gallery July: *Permanent Collection.*

OGUNQUIT, ME.
Ogunquit Art Center July: *XIX*

Annual National Exhibition.

OSHKOSH, WISC.
Public Museum July: *Fox River Valley Artists.*

PITTSBURGH, PA.
Carnegie Institute To July 27: *Paintings by Pittsburgh Artists.*

PITTSFIELD, MASS.
Berkshire Museum July: *Paintings, Albert Sterner; Drawings, Carl Fickhardt; Old Master Drawings.*

PORTLAND, ME.
L. D. M. Sweat Museum To July 20: *Linwood W. Easton Memorial.*

ROCHESTER, N. Y.
Memorial Art Gallery July: *Permanent Collection.*

ROCKFORD, ILL.
Art Assn. July: *Royal Copenhagen Figurines.*

ROCKPORT, MASS.
Art Assn. July: *21st Annual (First Part).*

SACRAMENTO, CALIF.
Crocker Art Gallery July: *The Bible as Seen by the Old Masters.*
State Library July: *Prints by California Artists.*

ST. LOUIS, MO.
City Art Museum To July 20: "The City."

SAN DIEGO, CALIF.
Fine Arts Gallery July: *National Watercolor Show.*

SAN FRANCISCO, CALIF.
Courvoisier Galleries To July 12: *Paintings, Jean deBotton.*
M. H. deYoung Museum July: *18th, 19th & 20th Century French Watercolors.*
Paul Elder & Co. To July 12: *Work by Paul Richard Davis.*
Museum of Art July: *Art Assn. Members.*
Palace of Legion of Honor To July 15: *6th Annual of California Watercolor Society; English Paintings and Color Prints.*

SANTA BARBARA, CALIF.
Art Museum July: *Painting Today*

& Yesterday in the United States.

SANTA FE, N. M.
Museum of New Mexico July: *Paintings by Carl Redin, Patricia Ferdon, Chas. Berninghaus, Alfred Morang, Elia. K. Boatright.*

SCRANTON, PA.
Everhart Museum July: *Work of American Illustrators.*

SPRINGFIELD, MASS.
Museum of Fine Arts July: *19th Century American Painting; Early Chinese Bronzes and Ceramics.*

SPRINGFIELD, MO.
Art Museum July: *Permanent Collection.*

SPRING LAKE, N. J.
Hotel Warren July: *5th Annual Spring Lake Show.*
Monmouth Hotel July: *Paintings, Ward Mount.*

STATE COLLEGE, PA.
College Art Gallery July 7-28: *13 Small French Pictures.*

STATEN ISLAND, N. Y.
Institute of Arts July: *Paintings, Valentine Arbogast.*

TOLEDO, O.
Museum of Art July: *27th Annual, Contemporary American Art.*

TOMS RIVER, N. J.
Bishop Memorial Library July 11-25: *Watercolors, Clara Stroud.*

WASHINGTON, D. C.
Corcoran Gallery July 6-Aug. 3: *Portraits of Children by Contemporary Americans.*

WELLESLEY, MASS.
Farnsworth Museum July: *Students' Work.*

WEST PALM BEACH, FLA.
Norton Gallery of Art July: *Work by Carl Link, Hester M. Ayres, Charles Nott, J. Clinton Shepherd.*

WILMINGTON, DEL.
Delaware Art Center July: *Permanent Collection.*

WILMINGTON, N. C.
Museum of Art July: *3rd Annual of Wilmington Artists.*

EXHIBITIONS IN NEW YORK CITY

Academy of Allied Arts (349W86) July: *10th Annual Summer Show.*
Acquavella Galleries (38E57) July: *Old Masters.*
Associated American Artists (711 Fifth) July: *Contemporary Americans.*
Babcock Galleries (38E57) July: *Group of American Artists.*
Barbizon-Plaza Galleries (101W58) July: *Color Lithography by 40 Artists.*
Brooklyn Museum (Daily 10-5, Sundays 1-6) July: *45 Years of French Art.*
Clay Club Gallery (4W8) July: *Summer Show of Sculpture.*
Contemporary Arts (38W57) To July 12: *Paintings of the Hudson River.*
Durand-Ruel Galleries (12E57) July: *19th Century French Paintings.*
8th St. Gallery (39E8) July: *Contemporary Americans.*
Ferargil Galleries (63E57) July: *50 Years of American Art.*
French Art Galleries (51E57) July: *Modern French Paintings.*
Grand Central Art Galleries (15 Vanderbilt) July: *Contemporary Americans.*
Harlow, Keppel & Co. (670 Fifth) July: *Old and Modern Prints.*
Harriman Gallery (63E57) July: *French Paintings.*
Kennedy Co. (785 Fifth) July: *Old and Modern Prints.*

Kleemann Galleries (38E57) July: *Work of American Artists.*
Knoodler & Co. (14E57) July: *Old Masters.*
Theo. A. Kohn & Son (608 Fifth) To July 13: *Watercolors, Chris Ritter; July 21-Aug. 15: Landscapes, John Rogers.*
Kraushaar Galleries (730 Fifth) July: *American and French Paintings.*
John Levy Galleries (11E57) July: *Early American and English Paintings.*
Macbeth Gallery (11E57) July: *Work by Contemporary Americans.*
Metropolitan Museum (5th at 82, Daily 10-5, Sundays 2-5) July: *Prints by Whistler; China Trade and Its Influence.*
Midtown Galleries (605 Madison) July: *Contemporary Americans.*
Milch Galleries (108W57) July: *Selected Paintings by American Artists.*
Morton Galleries (130W57) July: *Group Show.*
Museum of Non-Objective Painting (24E54) July: *Group Exhibition.*
National Arts Club (15 Gramercy Pk.) July: *Members' Show.*
New Art Circle (543 Madison) July: *Work of Charles W. Hutson.*
Newhouse Galleries (15E57) July: *Group Exhibition.*
Estelle Newman Gallery (64E55) July: *Contemporary Americans.*

N. Y. Historical Society (170 Central Pk. W., Daily 10-5, except Mondays, Sundays 1-5) July: "New York as the Artist Knew It."
Nierendorf Gallery (18E57) July: *Masters and Vanguard of Modern Art.*
No. 10 Gallery (19E56) To July 12: *Group Show of Members.*
Old Print Shop (150 Lexington) July: "Honest Americans."
James St. L. O'Toole (24E64) July: *Landscape Paintings from 16th Century to Present.*
Passedoit Gallery (121E57) July: "Trends in Young Painters."
Pen & Brush Club (16E10) July: *Oils and Sculpture.*
Perls Gallery (32E58) July: *Season in Review.*
Rehn Gallery (683 Fifth) July: *Contemporary Americans.*
Salmagundi Club (47 Fifth) July: *Annual Summer Show.*
Schaeffer Galleries (61E57) July: *Old Masters.*
Schultheis Gallery (15 Maiden Lane) July: *Fine Paintings.*
E. & A. Silberman (32E57) July: *Old Master Paintings.*
Vendome Art Galleries (23W56) July: *Revolving Show.*
Wildenstein & Co. (19E64) July: *Some Old Masters of Quality.*
Yamanaka & Co. (680 Fifth) July: *Chinese Art.*
Zborowski (460 Park) July: *Modern French Paintings.*

Road Shows Come Home

Two of the Museum of Modern Art's circulating exhibitions which, in 10 years of travel, have been seen by more than 8,000,000 people, are on view through July 12 in the Modern's galleries in New York. The two shows are "A History of the Modern Poster" and "A History of the American Movies." The first traces the poster from 1890 to the present and includes the work of such masters as Toulouse-Lautrec, Cassandre, Bayer, Matter and Beall.

The Museum's numerous circulating shows, under the supervision of Elodie Courter, have been seen in 257 communities outside New York City. Can-

ada, Hawaii and 41 States have seen them, with Detroit, Pittsburgh and St. Louis ranking highest in the number of Modern shows displayed. A total of 119 exhibitions have been circulated.

Carroll's "Alice" Reissued

The Heritage Club's newly issued edition of Lewis Carroll's *Alice in Wonderland* features wood-block illustrations cut by Bruno Rollitz from a set of drawings made by Sir John Tenniel, the books' original illustrator. Sir John, displeased with the reproductions of his work in the original edition, suppressed it in England. Thus it was that this original 1865 edition, though printed in England, first appeared in U. S.

Cleveland Holds Jubilee

The Cleveland Museum is celebrating, with a silver jubilee exhibition, completion of 25 years of valiant service to its community. Formally opened on June 6, 1916, the Museum has earned a high position among America's major museums, being noted, more than any other museum, for its lively interest in, and active sponsorship of, the artists of its home city.

The jubilee exhibition, selected from the institution's own collections, is arranged in five-year periods, making graphically visible the museum's acquisition history. On view through Sept. 28, the show will be reviewed in a later issue of THE DIGEST.

Digest